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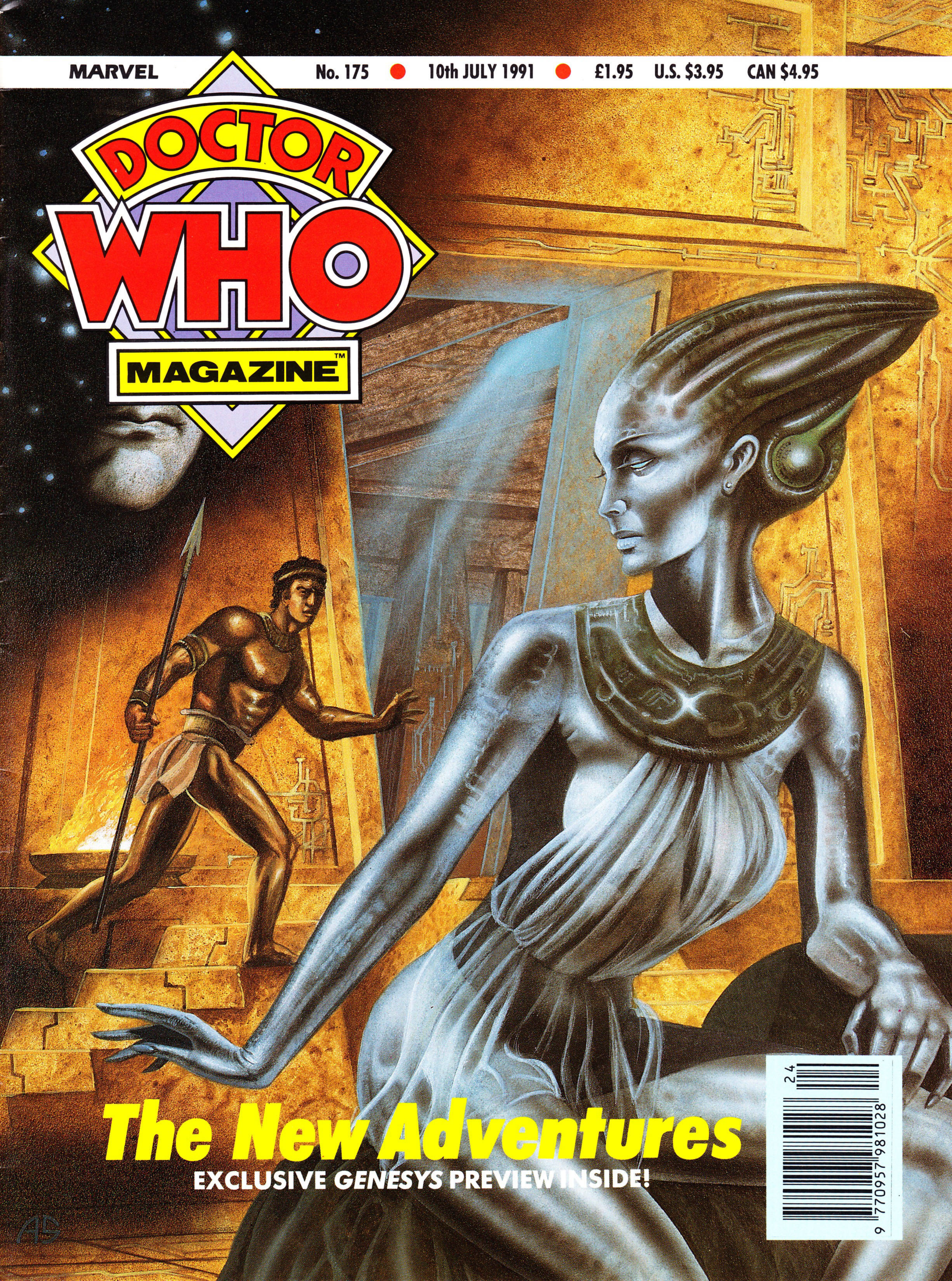
DOCTOR WHO MAGAZINE™



The New Adventures

EXCLUSIVE *GENESYS* PREVIEW INSIDE!

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MATRIX DATA BANK

Photo © BBC.

CUT TAPES?

Daniel Salter of Rotherham has shelled out £20 for *The Web Planet* and is rather concerned that since tape one runs seventy-one minutes and tape two runs seventy-seven minutes . . . has the first tape been edited? Well in fact it's the second tape that's been edited since the closing credits are cut in from the American TV movie video tape, apparently to do with some sort of rights clearance for music. Also missing is the caption which should read either *"Next Episode: The Lion"* or *"Next Episode: The Space Museum"*. Checking the original transmission durations of the two batches of episodes, the first three come to seventy minutes nine seconds, and the second come to seventy-six minutes twenty-six seconds . . . so apart from the above they are uncut.

Daniel also asks about the Doctor's ring which was worn by Hartnell's incarnation and was used in that serial to open the TARDIS doors and guide a Zarbi. It also featured in other episodes such as *The Daleks' Master Plan: Volcano* where it was used to refract beams of light to open the TARDIS lock and in *The War Machines* Episode 2 where it dehypnotised Dodo. Also the Doctor exchanged it temporarily for clothes in *The Reign of Terror: A Change of Identity*. It slips from the slimmer finger of the newly regenerated Doctor in Episode One of *The Power of the Daleks* which Ben sees as proof that the small man is an imposter.

ALTERING TIME

Nick Gullen of Ealing has a question regarding yet another of Gerry Davis' alterations for a novelisation. This one concerns *Doctor Who and the Tenth Planet* which has a sequence where Ben watches a James Bond film which, from the description of Roger Moore fighting karate students, would appear to be *The Man with The Golden Gun*. Now, since this film wasn't made until 1974, what did he watch in the tv version? The action sequence which Ben sees in Episode 2 consisted of 114 feet of black and white silent footage from an unidentified American western, courtesy of BBC Programme Exchange.

Nick's also noticed that everyone – except the Doctor and his companion – dies in *Pyramids of Mars*. Are there any other examples of this? Going by credited cast, on the tv version it would appear that Ahmed actually escapes – although Terrance Dicks' novelisation says he was murdered by Namin and his men.

Photo © BBC.

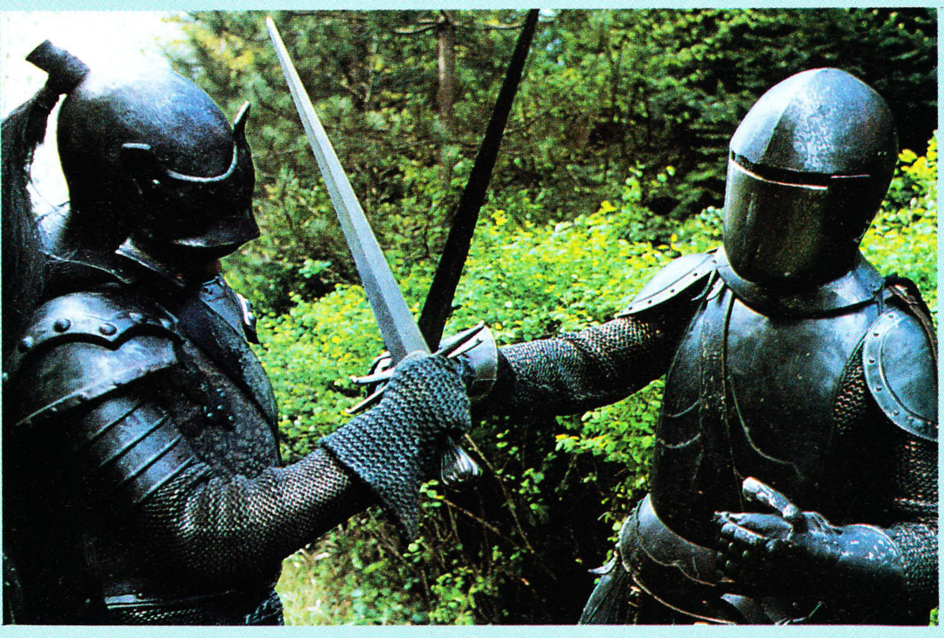
Many stories end up with nearly all the principle characters killed – such as *The Caves of Androzani, Attack of the Cybermen* and *The Two Doctors*. But the only story I can find where all credited characters bite the dust and only the TARDIS crew see the closing titles of the last episode is *Horror of Fang Rock*.

A quicky from **Niall Jeffery** of unknown origin who cannot remember Nyssa joining the TARDIS crew in *The Keeper of Traken*. Rest assured Niall, your memory is playing no tricks. The Doctor leaves Traken with Adric at the end of that adventure, and then Nyssa is taken to Logopolis by the Watcher to meet them there in the subsequent serial.

DECEITFUL DOCTOR

Joe M. Curreri of Newtown, P.A., U.S.A. is confused at the end of *The Curse of Fenric* where the Doctor confirms that Ace was transported to Iceworld as a pawn in Fenric's game, but then later tells Ace that all this was lies to break her psychic force. So did Fenric cause the timewinds to take Ace to Svartos, or was it her own doing? The lies that the Doctor told related to his attitude to Ace to make her angry, and so lose faith in him. Fenric had already touched the life of Ace and her family and so would have been responsible for her incredible voyage. The Doctor was not lying when he confirmed this.

Compiled by
Andrew Pixley



Knights clash in *Battlefield.* Photo © BBC.

"I'm used to the dark . . . I like it . . ."
The Second Doctor, *The Macra Terror*

Will the **New Adventures** add a new level of mystery or flesh out the old? How do they fit into the sacred cow of continuity? Will they sell? Whatever happens to the New Adventures, ***Doctor Who Magazine*** welcomes this latest addition to the mythos. There have been a lot of disappointments about the future of ***Doctor Who*** over the last few months but this development comes at the right time, as the BBC appear to be gearing up for new production in co-operation with an independent company. The future of the series is looking more positive than it has for many months. Perhaps we're at last coming out of the dark?

While we wait for fuller details on a new season, **DWM** continues to bring you features and comment on the past series, new fiction adventures in comic strip and short story form, plus your views on the show and news of its future. So why are you reading this? Get in there and enjoy yourselves!

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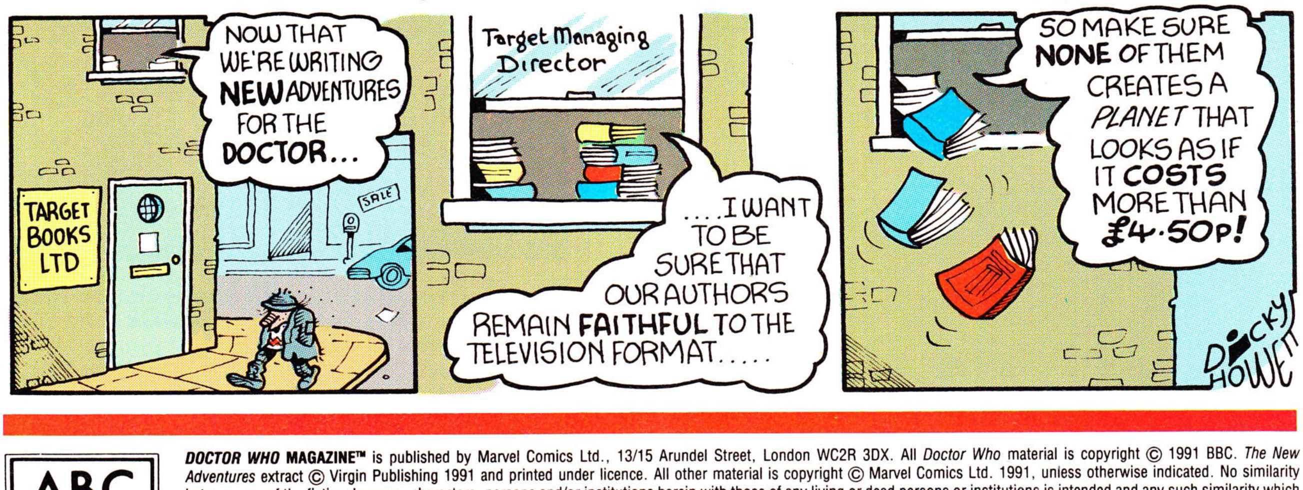
On the cover: *Genesys* by Andrew Skilleter.

Doctor Who? by Tim Quinn and Dicky Howett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SO MAKE SURE NONE OF THEM CREATES A PLANET THAT LOOKS AS IF IT COSTS MORE THAN £4·50P!
DICKY HOWETT

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INTO THE VORTEX

That was the *Who* that was . . .

First indications that travel with the TARDIS was not the Doctor's monopoly came on 3rd July 1965, courtesy of *The Time Meddler*. Peter Butterworth played the mediaeval monk whose sister ship revealed him as the first fellow traveller and contemporary of the Doctor. His wholly unorthodox orders; to deploy atomic bazookas on a battle field near Hastings . . .

Carrying on to 1966 and all that, 25th June saw the Doctor's arrival in Swinging London – threatened by *The War Machines*, controlled from the (then) brand-new Post Office Tower. Clearly a satire on communications monopolies, (or maybe not) this was the most contemporary story since leaving Totter's Lane in *An Unearthly Child*.

Reaching a truly epic milestone on 21st June 1969, the Time Lords first appeared in *The War Games*. The Doctor's first trial by television saw Patrick Troughton spiralling into oblivion. As the last episode to join the monochrome set, it also had the last studio work (on June 12th) at Lime Grove before the permanent shift to Television Centre.

19th June 1971 proved the Devil's End to Season Eight, as Azal switched to self-destruct in response to Jo Grant's offer of self-sacrifice. Thus ended a Master-full season, where Roger Delgado's elegant menace was arguably a *greater* running theme than the Key to Time, eight seasons later.

The Master was also present, portrayed by Anthony Ainley, in the small hours of 4th July 1986 – the last time Colin Baker wore his Harlequin coat on location. The Gladstone Pottery museum hosted the series' latest true night-shoot. The Sixth Doctor's final exterior shot saw him wreathed in smoke, as that volatile incarnation began to fizzle out. The verdict on *The Trial of a Time Lord* was imminent.

A happier note was struck on 5th July 1988 when recording for the Jubilee tale *Silver Nemesis* wrapped with the *opening* scenes, of 'Jazz on a Summer's Day', shot by the river Colne. Who can say such temporal anomalies are the preserve of science-fiction, when programme-making involves them so nonchalantly?

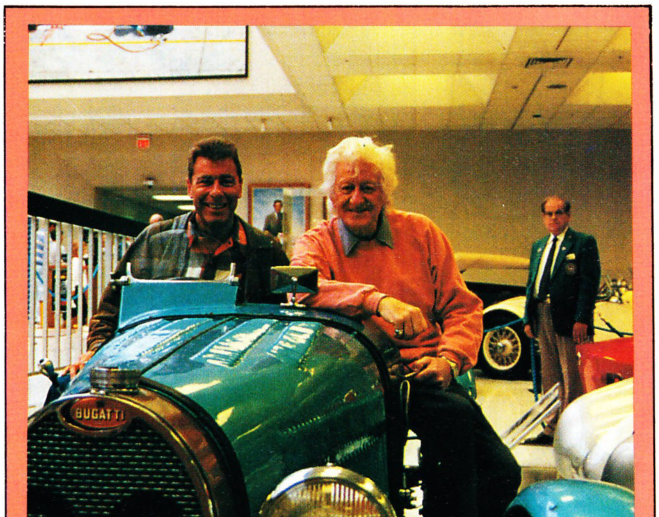
Mark Wyman

Tardis And Feathered

Researching a magazine article on my favourite TV show, Dr Who, I discovered just how seriously some Whovians take their Whobby. In the newsletter of the Dr Who Appreciation Society, I find members expressing concern that the Time Lord is being used to "subject us to a barrage of Left Wing Political Propaganda". As if that wasn't enough, another critic says that in the last series "the Church of Jesus Christ was attacked in almost every story. Am I the only viewer to have seen this?" He goes on to suggest that Satan is using the Doc to undermine the authority of the Bible, and to promote evolution - "another deception. The Universe came into being by God's command, not some freak cosmic accident" - and ends with "You might think I'm utterly mad, but hear this, Dr Who is being used. Being used." Frightening, innit? And I always thought he was such a nice old time-traveller, whizzing around the Universe helping folk. But then... I would, wouldn't I?

© Midweek February 28 1991

Abslom Daak in the flesh? This figure who graced a recent *Who* signing in London may well appear again. Abslom Daak, Dalek Killer was created by Steve Moore back in 1979 and played for the occasion by – Steve Moore. We're assured they're no relation. Photo © Julian Vince.



Whislt in Indianapolis, USA for *The UNIT Reunion* in April, Jon Pertwee came across a familiar vehicle in the Indy 500 race track museum. Jon's love of cars and gadgetry is almost legendary and it will come as no surprise to *DWM* readers to learn that he once owned a Bugatti Type 35. He brought it in the Isle of Man and shipped it back to Liverpool on the front of a destroyer, during the Second World War! The car cost him about £40 and apparently ended up in the Schlump Museum in Switzerland. It's now worth about £140,000. Joining Jon for a quick photo opportunity is John Levene, better known as RSM Benton.

Who's who

Photo © BBC.

JACQUELINE HILL

Character: Barbara Wright
Years: 1963/1965 *An Unearthly Chid* to *The Chase*. 1980 *Meglos* (as Lexa).
Jacqueline Hill, as Coal Hill School history teacher Barbara Wright, was an integral part of the team of four actors who made *Doctor Who,* in its original series, a success. The first Doctor, his granddaughter Susan and school teachers Ian Chesterton and Barbara Wright were all superbly crafted characters. Jacqueline's Barbara could be sensitive, extremely moral and compassionate. She never took kindly to being treated like a child and was often the only member of the crew to challenge the irascible and arrogant Doctor. "I enjoyed the part of Barbara because she had to stand up to the Doctor's superior, know-it-all attitude". Certainly it can be argued that the Doctor softened as a result of travelling with the school teacher and her departure with Ian Chesterton in *The Chase* (1965) obviously greatly affected the old man (although one may not have noticed after the Doctor's unconvincing "Hmm! I shall miss them").

It was at a party with Verity Lambert when the role of Barbara was first suggested to Jacqueline Hill, a part she accepted shortly after. Previously Jacqueline, who trained at RADA had worked in television on shows such as *The Rose and the Ring, Shop Window, Enemy of the People* and *Fabian of Scotland.* In 1953 she made her stage debut in the West End in *The Shrike* and in 1953 she appeared on film in *Blue Parrot.* She had also worked in Paris as a top fashion model.

Jacqueline portrayed Barbara for over seventy episodes in sixteen adventures (together with the pilot episode) in the original two seasons. To this day, her fondest memory of the programme is the magical effect it had on the children of the time, an effect which she sees in followers of *Doctor Who* today. "I find it astonishing that people can find what we did in a cramped little black and white studio fascinating". Jacqueline has fond memories of the late William Hartnell who she says had great sense of unity and endless faith in the show's potential and therefore deserves the credit for its longevity. She describes him as a lovely man who made every member of the cast and production team stretch their abilities. She remembers with fondness Mr Hartnell occasionally fluffing his lines.

Barbara's time travelling came to an end after the Dalek's destruction of the Mechanoids' city in *The Chase* when both she and Ian elected to leave the TARDIS and risk their lives in the Daleks' time machine, in an attempt to return to their own time and place, (after being warned by Hartnell that she would be "turned into a burnt out cinder floating around in Spain . . . er . . . space!")

Jacqueline gave up acting shortly after leaving *Doctor Who* to raise a family and returned to the profession in 1979. In 1980 Jacqueline returned to the series in *Meglos* as Lexa, the leader of the Deons, who were gripped by the magical powers of the Dodecahedron. No reference was made to her startling similarity to Barbara. "It was a happy reunion with a show that was really only the same show by name alone", she says.

Favourite story: "I enjoyed them all really but I have good memories of *The Keys of Marinus, The Aztecs, The Daleks* and *The Romans*."
Least Favourite Story: "I don't have one!"
Favourite Doctor: "Definitely Bill Hartnell. He was a man way ahead of his time."
Favourite Assistant (apart from self!): "Maureen O'Brien as Vicki. It was unfortunate as she didn't really enjoy her time with the series because of the amount of screaming. It was her first television break and I think it was a bit of a rude awakening for her."
Favourite Monster: "The Daleks! They were such scene stealers and it was impossible to work with them without wanting to try them out for yourself!"

Jacquline Hill as Barabara Wright, alongside Carole Ann Ford in *The Reign of Terror.* Photo © BBC.

Gallifrey Guardian

GOOD NEWS or BAD NEWS?

Shepperton Studios are reported to be gearing up for production of a twenty-five minute science fiction series in 1992, co-produced by the BBC and an independent company. That series may well be *Doctor Who.*

The studio, which recently completed work on the Kevin Costner film *Robin Hood: Prince of Thieves* is already preparing for production of another BBC SF television series, *Red Dwarf V*, later this year. **DWM** sources indicate that another science fiction series – still unnamed – is being budgeted for "crewing up" in January 1992. Production of the series may then begin in March or April. The independent production company involved remains unnamed but it has been suggested that whatever the series is – and *Doctor Who* certainly fits the bill – it may be produced on 16mm film. This was used for a recent BBC detective film as well as *Lovejoy* and in certain circumstances is now a cheaper production method than videotape.

A Shepperton Studios spokesperson confirmed that *Red Dwarf V* had been 'pencilled in' for production later in the year. However at the time of writing, they could not confirm that a further science fiction series was being considered for 1992. Cinema Verity meanwhile has categorically denied any plans for future involvement with *Doctor Who*. "There is no truth in it," said a spokesperson for the company. "We have no idea where these rumours are coming from." This leaves the identity of any selected independent producer still in doubt.

On a more alarming note, **DWM** has received a 'gloom and doom' story claiming that the BBC have no intention of bringing *Doctor Who* back as a television series at all. This follows discussions at the MIP-TV Conference between one production company who had begun costing exercises on a new *Doctor Who* format and a "Sixth Floor" BBC executive. The production company involved is owned by a former producer of the early series who does not wish to be named.

This pessimistic report does seem to run counter to the positive publicity about the show's future, which ran in conjunction with publicity for the Bonhams *Who* costume auction (as reported last issue). BBC statements made during pre-publicity for the event seemed to indicate an announcement would be made in the near future. The *Doctor Who* Appreciation Society and the Friends of *Doctor Who* continue to urge fans of the series to write to the BBC, voicing their support for the programme's continued production.

NEW EXHIBITION IN LONDON

The Museum of the Moving Image on London's South Bank plays host to a new *Doctor Who* exhibition, which begins on July 5th. The exhibition will run for several months, according to BBC Enterprises. Although no details of exhibits were available at time of going to press, a Dalek is of course already on display at MOMI, challenging visitors to continue their exploration of one of Britain's liveliest museums. The entire history of film and television, told with the help of actors and interactive exhibits, is on display. Opening hours are: Seven days a week from 10.00am to 6.00pm between June and September. Admission prices are £4.99 adults, students £4.20. Children/OAPs/Registered disabled £3.50. Family tickets (two adults and up to four children) £15.00.

VIDEO PRICING, 1992 PROVISIONAL RELEASES

Complaints about the pricing of six part serials from BBC Video seem to have prompted a revision in the planned releases for 1992. Stories under consideration now seem to be mainly four-parters which can be released at a lower price, with the emphasis firmly on the more recent Doctors. Despite its higher price however, Pertwee's final six part story *Planet of Spiders* outsold the lower priced *City of Death*. Both stories were released in April. The VAT increase in Britain will affect all future video prices. Several companies, including BBC Video, no longer have recommended prices for their video range.

Fans of the Peter Davison years will welcome the selections which include possible releases such as the popular Cybermen tale, *Earthshock* and the Fifth Doctor's final outing, *The Caves of Androzani*. Other stories under consideration are *The Aztecs, The Claws of Axos, Robot, Image of the Fendahl, Logopolis, Castrovalva, Resurrection of the Daleks* and *Attack of the Cybermen*.

BBC Video are also assessing the amount of cut material still in existence in the BBC Archives that can be used for extended releases such as *The Curse of Fenric*. If the first two Years Tapes on sale this month in Britain are successful, the Pertwee release will follow in June 1992 along with *The Tom Baker Years*. It must be stressed that since the drawn out clearance procedure has not begun, all titles are still tentative and a definite list has *not* been announced.

Alister Pearson returns to drawing covers for the video series. He has recently completed covers for the August releases, *The Three Doctors* and *The Masque of Mandragora*.

Years Tapes Review, Page 8

MERCHANDISE

Timewyrm: Genesys by John Peel, the first of Virgin's *New Adventures*, goes on sale on 20th June – check out the preview elsewhere in this issue. *Battlefield*, by Marc Platt, is the last of the television adaptations for the foreseeable future and goes on sale next month.

Mediaband recently completed a new photographic session with Elisabeth Sladen. The pictures should be on sale soon and we understand that the company have also completed a new 'glamour session' with Sophie Aldred.

DALEKS TOP THE BILL

Bonhams *Doctor Who* costume auction on 11th May attracted over seven hundred bidders on the day of the sale. Many more fans of the series viewed the costumes in the week leading up to the event which saw the sale of over one hundred and fifty lots. The costumes and props on offer were mainly from stories from Season Fourteen onwards, including *Robots of Death, Castrovalva, Mindwarp* and *Ghost Light*. A selection of Time Lord outfits which included a costume from *The Three Doctors* were sold in under one separate heading in the auction catalogue, which contained sixty-two black and white stills and will probably become a collector's item in itself!

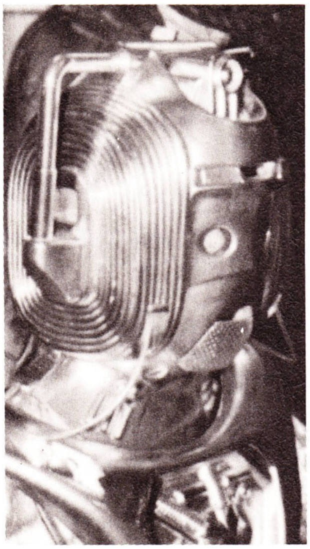
▶

POLICE PUBLIC CALL BOX
DBG

Eight Towns Radio, which is based at Tameside General Hospital in Ashton-under-Lyne, called on the Doctor to help raise money for a second studio. The radio station serves many patients with a wide range of programming. Together with a selection of enemies and eager new 'companions' the Doctor (played by the station's public relations officer, Kevin Taylor) raised £385 for new equipment but hopes to top that later in the year with another costumed collection. Any readers wanting to help should contact Kevin at Eight Towns Radio, Tameside General Hospital, Ashton-under-Lyne, Lancashire OL6 9RW. Photo © The Advertiser Group.

◀ The initial news of the sale in March gained wide press coverage, including in every major British tabloid – except, curiously, *The Sun* . . . Even quality newspapers such as *The Daily Telegraph* carried a photo article the next day, with most reports focussing on the two Daleks and that the off-screen series would be going to an independent production company.

At the close of April, auction organiser Duncan Chilcott stated that he expected costumes like Super Voc SV-7 and the five lots of Dalek trooper uniforms from *Resurrection of the Daleks* to fetch £300-400, a Plasmaton from Davison's *Time-Flight* to go for £400-600 and the model Tetrap (made by Susan Moore and Steve Mansfield from *Time and the Rani*) to reach £150. He was proved not far wrong as many of the lots achieved almost twice his original estimations!



The first Dalek, Lot 51, was sold for £6,400 (over £2,000 more than expected) to Dave Melven, a twenty-nine year old London electronics director. The second Dalek sold during the *Revelation of the Daleks* section went for £6,800 to Professor Barry Harmer from Islington, North London – apparently he and his wife are going to keep it in the sitting room 'where we can talk to it.'

The only foreign bidder was an American dentist from Ohio who paid a total of £6,000 for various costumes including £2,000 for the Cyber FX head built for *Attack of the Cybermen* in 1985.

In all the auction raised £55,000 which will be ploughed back into BBC Drama Department for future programme making.

Mark Duncan

CONVENTIONS

Carousel '91 which was to have taken place Saturday 29th June – Sunday 30th in Cardiff has been cancelled. The organisers say they'll be back in 1992.

Nebula '91 (14th & 15th September 1991, the Crest Hotel, Liverpool) is being co-produced by the Merseyside Local Group and Mediaband. Confirmed guests include Sylvester McCoy – his first appearance at a Liverpool convention – Sophie Aldred, David Banks, Mary Tamm and *Blake's 7* star Paul Darrow, who also appeared in *Timelash*. Details: MLG registrations, 5 Lambourne House, 33 Ballards Lane, Finchley Central, London N3 1XN.

TARDIS in Durham's major attraction this year will be a rare British appearance by the Master himself, Anthony Ainley. The event takes place on 19th-20th October and is planned to be a tribute to Patrick Troughton. It will also feature make up designer Sheelagh Wells, plus actors Michael Wisher, Peter Miles, Peter Tuddenham, Deborah Watling, Sophie Aldred, Geoffrey Hughes and John Nathan-Turner. Details: TARDIS in Durham, 24 Monks Crescent, Gilesgate Moor, Durham City DH1 1HD. The fanzine *Fan Mail* is based in the city and promise to supply at least one werewolf for the cabaret.

Panopticon '91 (5th-6th October) is almost certain to be the biggest British event of the year, with the guest list 'shaping up' to include at least one Doctor. Details, Dominitemporal Services Ltd., 17 Melrose Avenue, Wimbledon London SW19.

Exo-Space, which takes place in Exeter, Devon in November, have confirmed the following guests: Deborah Watling, Julian Glover, John Woodnutt, Frederick Jaeger, John Leeson, David Banks, James Bree and Lee Sullivan. Last year's event saw one of Lalla Ward's first British convention appearances and is highly recommended as a small, friendly event. Registration for the weekend is £25, details: Exo Space, 13 Newfoundland Close, Pennsylvania, Exeter, Devon EX4 5HA.

In the United States, **Visions '91** (Hyatt Regency Hotel, Chicago, November 22nd-24th) is gearing up to be one of the major British television celebrations in the United States this year. Guests include Brian Blessed, Paul Darrow and many *Who* actors, including Deborah Watling. Details: PO Box 1202, Highland Park, Illinois 60035.

Doctor Who Magazine will be represented at all the above events to listen to comments, suggestions and the latest on the series.

DOWN UNDER. . .

The Doctor's return to Australian television has still not been set, but ABC have said that when he does, it will be with black and white stories. In Adelaide, officials said the run would start with *The Mind Robber* and *The Krotons*, followed by a complete run of Pertwee stories bar *Invasion of the Dinosaurs: 1*. The story is currently only available in its edited form. However it seems New Zealand television have been offered this episode and BBC Enterprises have said it will be offered to ABC if it does become available.

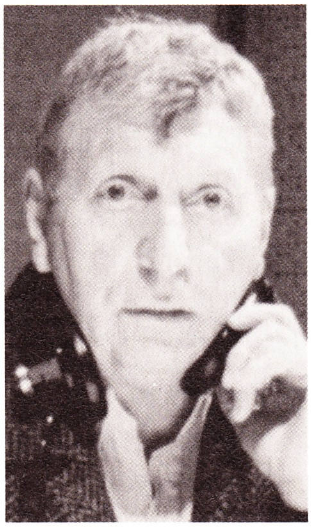
Although the Hartnell stories are not to be shown, Polygram continue to distribute BBC Video releases of his stories, with *The Web Planet* now on sale *on one tape* at $39.95. The unedited version of *The Brain of Morbius* was released without fanfare in April.

Virgin's *New Adventures* series begins its run in Australia in August, distributed by Hodder and Stoughton. *Genesys* will retail at $8.95 with the regular Target *Doctor Who* books now on sale at $6.95.

All systems are go for NovaCon, the 1991 national *Doctor Who* convention to held at Noah's on the Beach, Newcastle, from November 22nd-24th. Dudley Simpson plans to conduct a brass band's rendition of the *Doctor Who* and *Blake's 7* themes, which should be quite a highlight. Details, PO Box 191, Berresfield NSW 2322.

1993 appears to be shaping up as a bumper year in Australian fandom as no less than three major conventions are planned, with two attracting guests from Britain. Necros '93 (late January dates) organisers' have promised a Doctor as a guest. Control – *Who*vention II takes place in Sydney in mid July and will celebrate the thirtieth anniversary of the show. It's being organised by the *Doctor Who* Fan Club of Australia. The third convention looks set to take place in Perth but no details are currently available.

Dallas Jones



TOM BAKER SIGNING

Marvel Comics and Reeltime Pictures have combined forces to bring his many fans a rare British signing in August, to promote the release of *Just Who on Earth is Tom Baker?* Admission to the signing will be on purchase of this new interview tape (priced at £15 for this event only). This has been directed by Tom's wife Sue Jerrard and the event takes place at The Crypt, St. Martin's in the Field Church on August 10th 1991 from 12 noon to 6pm. For full details, see the advertisement elsewhere in this issue. John Fitton will be handling merchandise sales at the event, including the new *DWM Year Book*.

CLUBS

Britain: The Who Street Kids are a new club based in Nuneaton, promising 'fun, serious discussions and an all-round good time for all' to interested readers in the area. The group has monthly meetings and its own newsletter. Details: Richard Freeman, 193 Cedar Road, Nuneaton, Warwickshire CV10 9DG.

The United States: the Lost Colony TARDIS in North Carolina has revamped and changed its name to **The Cliffhanger Society.** Contact: Robert Clyde Allen, the Cliffhanger's Society, 914 Third Street, Spencer, NC 281598 USA (enclose s.a.e. with enquiries). The club appears to be very active with a variety of events planned for the rest of 1991. This year sees the tenth anniversary of North Carolina Public television's commitment to *Doctor Who* and the station has shown all episodes that have been made available by BBC Lionheart. *Genesis of the Daleks* will be the story shown on their anniversary.

Also in the States, the club listed in a previous issue as the Guardians of Gallifrey is called the **Knights of the White Guardian** and is the only *Doctor Who* science fiction club in Western Massachusetts. Details: Knights of the White Guardian, 107 Cobb Avenue, Chicoppe, Massachusetts, USA.

Doctor Who Magazine has now arranged a system of subscription discounts with three major fan clubs, the *Doctor Who* Appreciation Society, the Friends of *Doctor Who* and the *Doctor Who* Fan Club of Australia. The different arrangements entitle the combined eight thousand plus members of the clubs to a discounted subscription.

IN BRIEF. . .

Jon Pertwee appeared with FX designer Mat Irvine and K9 on Gloria Hunniford's *Daytime Live* programme during the lead up to the Bonhams costume auction. Mat explained the difficulties of operating the mechanical companion and his trouble with tumbleweed in *Creature from the Pit*. Jon admitted he hated K9 – after all, why would a genius like the Doctor need an electronic brain? Peter Davison was also quizzed by the Doctor during another morning TV show and said he felt he was consigned to being the Doctor for the rest of his life. . .

Blue Peter also featured the event and many lead-ins to the sale ran hand in hand with BBC statements insisting that the series would return in due course.

Finally, *Doctor Who* has also seen a few appearances in various newspaper quizzes, including *The News of the World* Brain-Busters and *The Guardian* quick crossword! A satirical piece featuring various Doctors' views on ghosts also appeared in a recent edition of the top selling adult comic, *Viz*. It ended with a comment attributed to Sylvester McCoy: "I don't know anything about ghosts, and quite frankly I don't care. And anyway, where did you get my number?"

Reporters this issue: John Freeman, Dallas Jones, with thanks to John Nathan-Turner, Adrian Rigelsford and MOMI. Beyond the TARDIS compiled by Dominic May.

BEYOND THE TARDIS

Obituary: It is with regret that we report the death on April 5 of director **Gerald Blake** who introduced us to the Yeti with *The Abominable Snowmen* during Season Five and concluded Season Fifteen with *The Invasion of Time* which featured **Tom Baker** taking up the mantle of Lord President of Gallifrey. Among his other credits were *Dr Finlay's Casebok, Z Cars* and *The Onedin Line*. **DWM**'s sympathies go to his widow, Sally and his two children, Adam and Emma. Also recently deceased are **Hugh Ward** who was an extra in **Tom Baker's** debut story *Robot* and **Marcus Powell** who played one of the prisoners in *Destiny of the Daleks*. We also extend our sympathies to **Jon Pertwee** whose older brother Michael died on April 18, aged 74. Michael was a renowned comedy playwright and was also one of the authors of Britain's first TV soap opera, *The Grove Family*.

Doctors: Some of the gaps in **Colin Baker's** itinerary in Peter Nichols' comedy *Privates on Parade* as previously listed in **DWM 173** are as follows [Box Office telephone numbers]: **June 3** – Gaiety Theatre, *Isle of Man [(0624) 625001]*; **July 15** – Alexandra Theatre, *Bognor Regis [(0243) 865551)]*; **July 22** – Theatre Royal, *Bath* [(0225) 465065]. It is expected that Colin will stay with the play until the end of August before he loves to join the cast of *Time and Time Again*. We will of course bring you any additional dates.

The Valeyard, aka **Michael Jayston**, has become the new regeneration of Colonel Mike Mustard in the second series of ITV's *Cluedo*.

Companions: *Undiscovered Country* by Tom Stoppard is the latest radio play that **Hartnell** companion **Maureen O'Brien** has recorded. She played Genia, the wife of Friedrich Hofreiter. Romana Mark 1, **Mary Tamm**, has just completed a run in the play *Why is Here There Everywhere New* at London's Riverside Studios, and **Bonnie Langford** continues to do one-off charity appearances. Her latest was on June 2nd at the Duke of York's Theatre in aid of the Michael S. Polemis Foundation alongside *Remembrance of the Daleks*' **Dursley McLinden.**

Producers: **Philip Hinchliffe** is currently producing a sequel to last year's Channel 4 series *The Gravy Train*. Entitled *The Gravy Train II – The Economic Miracle*, the author is once again Malcolm Bradbury. Location work commenced on March 1st for ten weeks taking in Budapest, Hungary, Austria and the UK.

Script Editors: **Antony Root**, script editor of *Four to Doomsday* and *The Visitation*, who went on to become a producer for Working Title, is one of the two producers of the new Derek Jarman film *Edward II*, which has recently been filming at Bray Studios.

Writers: *Meglos* scriptors **John Flanagan** and **Andrew McCulloch** recently had cameo roles in their BBC-2 comedy thriller *Sleepers* which was produced by Cinema Verity. Sil creator **Philip Martin** is still producing plays for BBC Radio. His latest efforts were *Public Interest* by Tony Bagley, *The Freeway* by Peter Nichols and *The Mill on the Floss* by George Eliot featuring **Terry** *Davros* **Molloy.**

Directors: **Gerry Mill**, the man who put the face into *The Faceless Ones* is directing yet another batch of episodes for the seemingly never ending *London's Burning*. **Kate O'Mara** has recently completed a short run in George Bernard Shaw's *Man of Destiny* at the Latchmere Theatre, Battersea alongside **Richard Willis** (Varsh from *Full Circle*). She also took part in a benefit in aid of the Richmond Theatre Restoration Appeal at the Threatre Royal, Haymarket.

Derek Martinus, director of such gems as *The Evil of the Daleks* and *Spearhead From Space* continues to work in the theatre. He recently directed the Scandinavian premier of Caryl Churchill's *Mad Forest* at Malmo for which his wife Eivor Martinus provided the translation.

It's a while since we've heard from erstwhile *Doctor Who* director and former *Blake's 7* producer **David Maloney**, but it can now be revealed that he is one of two directors working on *Family Pride* for Central Television, the first Asian soap opera to be made outside Asia which will concentrate on the lives of ten principal characters. It is due to air later in the year. **Pertwee** director **Paul Bernard** made a recent foray into the theatre when he put on John Pielmeier's *Agnes of God* at the Lionhouse Studios in Brighton. **Pennant Roberts**, who directed for **Tom Baker** and **Peter Davison**, is currently producing and directing *The Chestnut Soldier* by Julia Jones for HTV. Filming takes place in mid and South Wales in the autumn and marks Pennant's third consecutive children's drama series for HTV. The cast includes Sian Phillips and Gareth Thomas.

The Mark of the Rani director **Sarah Hellings**' latest project should soon be on the air. It is the second series of LWT's *Forever Green* starring John Alderton and wife **Pauline Collins** (Samantha *Should've Been A Companion* Briggs from *The Faceless Ones*).

Miscellaneous: BBC Costume Designer **Dinah Collin** won the BAFTA award for Best Costume Design on March 10 for her work on *Portrait of A Marriage*. Her *Doctor Who* work includes *Earthshock, Enlightenment* and *The Mark of the Rani*. Sil actor **Nabil Shabin** has hit the big time with a part in Roland Joffe's new film, *City of Joy* which is on location in India until May. He is starring alongside Patrick Swayze and **Pauline Collins**. Nabil was recently one of the guests of the BBC's *When I Get to Heaven*, a religious programme akin to *Desert Island Discs*, in which he spoke of training at one time to be a Methodist monk.

Dominic May

WHO in review

THE YEARS TAPES

The first BBC Years tapes went on sale this month in Britain. *The Hartnell* and *Troughton Years* tapes feature a worthy selection of individual episodes such as the unscreened pilot and clips including the regeneration sequence from *The Tenth Planet: 4*. This clip is all that is currently known to exist of that final Hartnell episode, although of course the hunt continues for the rest.

Sylvester McCoy's linking material for the Hartnell tape and Jon Pertwee's for Troughton's, contribute very different but entertaining accounts of the two Doctor's periods. In many ways the scripts cater for the characters of each actor's own Doctor and both introduce *Who* viewers to the series' considerable past. The episodes chosen make up for any lack of new information for the well-versed fan, who is unlikely to discover anything he or she didn't already know about the series.

The account of Hartnell's period seems a little spartan in comparison with that of the Troughton tape. One failing of both releases is the lack of photographic material from both actors' other roles, such as one of Hartnell's many sergeant major characters. I suspect that this is due to the tapes' relatively low production budget and the complicated photographic copyright situation.

However, the episodes themselves on both tapes and the clips chosen more than make up for this. I hadn't seen *The Celestial Toymaker: The Final Test* since it was first broadcast and was greatly surprised by how nasty it was. Its ending was also completely different from what I remembered! *The Crusades: The Wheel of Fortune* is a splendid example of an historical story and *The Abominable Snowmen: 2* is a fine example of Troughton's Doctor at his best. *The Space Pirates* is also quite interesting as an example of Robert Holmes' early work, complete with its satirical snipes at authority for which that writer is so well known. The character of Milo Clancy strikes me as a very early version of Holmes' suaver, Eighties rogue, Glitz.

There has been criticism in some quarters regarding the choice of episodes for these first two releases but I feel the selection is valid. In addition to spanning the full range of both Hartnell and Troughton's years on the show they indicate that the series hasn't just been filled with returning monsters such as Daleks and Cybermen but has constantly explored different concepts and themes throughout its history – something the future producers of the show could do well to take note of.

Of course, on a more cynical note, the deliberate policy of featuring stories for which only single episodes are known to remain, possibly paves the way for release of 'monster' tapes in the future. A Daleks release could include the surviving episodes of stories such as *The Daleks' Master Plan* and *The Evil of the Daleks*. Troughton's *The Ice Warriors*, its surviving first episode linked with the final three by a companion such as Jamie (Frazer Hines), would make an enjoyable addition to this range of tapes featuring sadly incomplete stories.

Such suggestions have been made by many **DWM** letter writers and I'm sure there will be many more. It's evident from these first Years Tapes releases, however, that such ideas are no longer being regarded as a waste of time by BBC Video and that in recognising the steady demand for *Doctor Who* product from the general public, they've taken a commercial gamble and released something more than a little out of the ordinary as part of the growing *Who* range. The gamble is a welcome move – let's hope it pays off.

John Freeman

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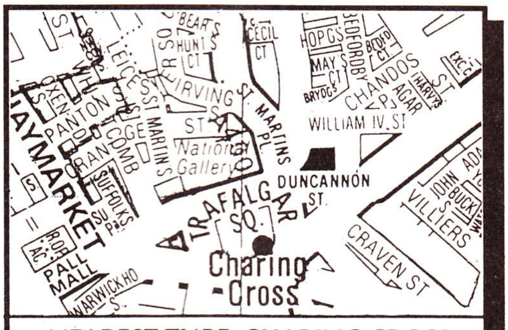
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NEAREST TUBE: CHARING CROSS

For the first time in many years Tom Baker will be meeting fans for the launch of Reeltime Pictures new video. The production is Tom's personal view of his life and career with emphasis on his time in DOCTOR WHO. It is a truely unique production and is probably the closest anyone has come to seeing the man behind the image.

You are invited to come and buy the video, meet Tom and get his signature to give you a special limited edition copy.

*This will be your last chance to purchase Myth Makers productions at this price. From 11th August prices will rise to £16.99 and £10.99 for early editions.

ACCESS TO THE SIGNING WILL BE UPON PURCHASE OF THE VIDEO (ON AN INDIVIDUAL OR FAMILY BASIS).
BECAUSE OF THE EXPECTED ATTENDANCE AUTOGRAPHS ARE LIMITED TO THE VIDEO AND ONE OTHER ITEM PER PERSON.
PLEASE DO NOT ATTEND UNLESS YOU ARE HAPPY WITH THESE CONDITIONS AS REELTIME PICTURES DOES NOT WISH TO OFFEND.

John Fitton Books and Magazines will be selling DOCTOR WHO merchandise and copies of MARVEL COMICS DOCTOR WHO YEARBOOK.

PanoptiCon 1991

5th~6th October 1991

The Hotel Leofric Regal, Coventry, West Midlands

Proposed Guests include:
Colin Baker, Peter Cushing, Peter Davison, Sylvester McCoy, Sophie Aldred, Brian Blessed, Nicola Bryant, Jessica Martin, Nicholas Parsons, Victor Pemberton, Nabil Shaban, Jack and Deborah Watling.

Prices:	2 Day	1 Day
DWAS Members	£27.60	£17.25
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(It's a Doctor Who Convention - the original, you might say!)

TIMEWYRM

I started watching *Doctor Who* at the age of nine with the very first Dalek story – and became instantly addicted to the series. About fifteen years later, I joined the only fan club I've ever belonged to – the *Doctor Who* Appreciation Society – and somehow gravitated to editing their fan fiction magazine and writing stories about the Doctor. The first book I sold was, naturally, about the Daleks, and my first fiction work was a novelization of *The Chase*. I even met my wife through the show.

So it seemed almost fated that when W.H. Allen/Virgin decided to launch the New Adventures series, I'd be there, plotting and planning to write the very first of these original stories. Thanks to Peter Darvill-Evans, the editor, I made it. I was given a very loose format for the book. It had to start where the last televised adventure, *Survival*, had finished. It had to introduce the recurring villain of the series, the Timewyrm, and it had to contain Sumerians.

Luckily for me, I was just as fascinated by mythology as Peter, and could readily work up a plot that brought the Doctor and Ace into contact with the legendary god-king Gilgamesh, and also the ungodly Ishtar – the front, as it were, for the Timewyrm.

What, then, is a Timewyrm? Peter's idea was that if the Universe could be described by using mathematics, then the Timewyrm is like a computer virus in the Universe. The idea intrigued me, and I immediately started wondering how such a creature might come into being. That gave me the title of the book: *Genesys*. After this start, I was pretty much left to my own devices as to what I did with the plot. So, being a fan of long standing, I naturally had an extraordinary amount of fun.

Peter and I were in full accord with the BBC in ensuring that the Doctor and Ace as you will see them in the book will still be the same characters in every way as their television counterparts. There are even "guest appearances" by two former Doctors – something we can get away with in the books quite easily! For the fans, there are plenty of cross-references to older stories, but written in such a way as not to annoy readers who are less familiar with the show – and, naturally, there are more characters, bigger sets and better special effects than on television!

All in all, I have only one regret with the book: that I had to stop. Having created the delightfully evil Timewyrm and loosing it into space and time, I really wanted to go on and do more with it. But I had to relinquish control of its destiny into the hands of other writers ... Still, they're all talented people, and it does mean that although I know every detail about *Genesys*, I can pick up Terrance Dicks' *Timewyrm: Exodus* and discover what happened to the Timewyrm, Ace and the Doctor after I stopped writing. I'm waiting as patiently as I can ...

John Peel

Doctor Who: The New Adventures Prologue

The starship shuddered. Another bolt lashed through the ether and ripped at the ship's exposed flank. Somewhere a klaxon sounded, unheeded and unceasing. Smoke drifted through the darkened corridors. In the blood-red emergency lighting the creeping smoke was surreal, a living creature crawling towards the remnant of the crew.

Hissing to herself in fury she surveyed the scene in the control room through the dying eyes of the pilot. Struggling to obey her and to stay alive, he fought back the clutching fingers of death. The pain in his chest subsided, and he tried to reach the screens with his right hand. In a haze, he realised that he no longer had a right hand. Using his left he finally managed to hit the controls.

"You cannot die yet!" Her command thundered through his fading brain. "Focus on the readings! Focus, damn you!"

He finally forced his head to turn far enough to see the figures on the screen. Dimly, he knew that they meant that the shields about most of the craft had collapsed. Several sections had been gutted, and whoever had been in them had been either fried or sucked into the void. Their attacker

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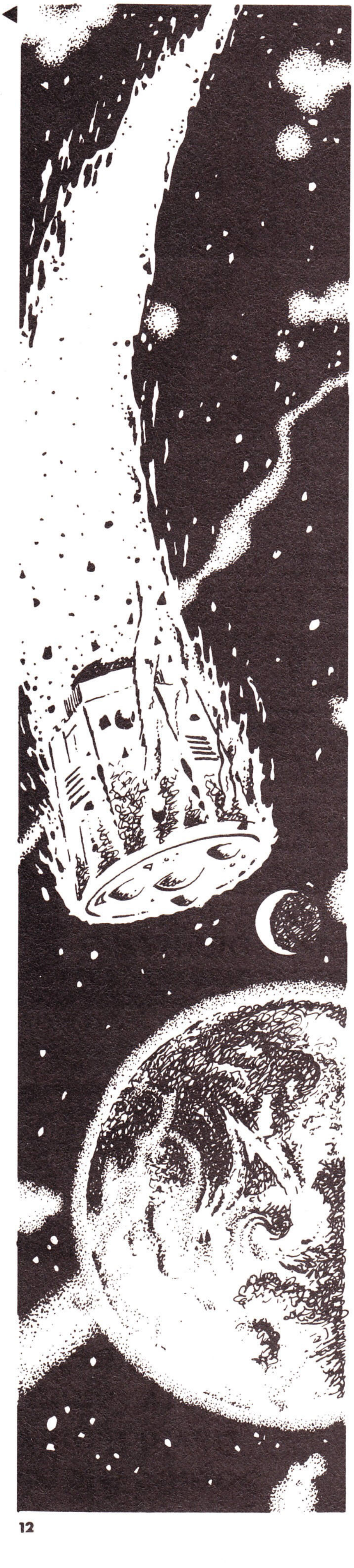


had finished this pass, and was returning to make another. It would undoubtedly be the final one. Already the crippled starship was hanging together almost entirely through the force of her mind.

"Imbeciles!" she screamed, and within their minds they all felt her contempt and fury – those that were still alive. She could sense no more than a dozen left to her now. In a spasm of rage she wrenched her mind away from the pilot, and felt him die. Normally she would have hovered nearby, licking mentally at his death-throes. Now there was not time to enjoy herself. In a moment she, too, might be dead.

She slipped into the mind of the navigator. He was still almost whole, and began the scans that she had ordered. This far out from the hub of Mutters Spiral there were very few possible havens for her. The figures scrolled upwards. Only one planet that could sustain humanoid life in the small sun system ahead of them. Not that she needed such an environment to live in, but her slaves would. The other worlds showed up as totally unsuitable for her purposes. No life of any kind. As for the third planet . . .

She cursed at the results. Life, yes – but no intelligence! No radio waves, no radioactivity, no sign of industrialisation! Useless, completely useless!

The captain's panicked thoughts broke through her waves of fury, and she burrowed into his mind. He was once again becoming frantic with fear as their attacker swung about to begin the final assault – the barrage that they could never survive.

She forced herself to become calm. Well, this third world would have to do. Without technology she would be trapped there, but if there was life, then she could feed and survive. In time, what she needed might become available – if she managed to escape this attack.

Enclosed within her life-pod, she started the launch sequence. But she would need to camouflage her escape. If they knew she was baling out the others would hunt her down. She had to do this very carefully indeed . . .

She reinforced her grip on the navigator's mind, and made him change the ship's heading. Dropping the remaining, useless shields, she made the hands that she controlled start the the overload sequence on the reactor core. The count-down began. Her thoughts turned to the captain, and she made him manoeuvre the ship about. Then she triggered the drive units – and propelled her dying ship directly into the path of the oncoming aggressor. *Taste this*! she screamed mentally at her old foes. One of her slender talons hovered over the trigger. There was just one final act to perform . . .

The last eleven crewmembers were barely clinging to their foolish lives. Well, there was still something that they could do for her. They could die. She sent the command, feeding off their final energies, feeling her own mind grow slightly stronger with each death. There was no time to savour the feasting, so she was forced to rush. She had no idea when she might be able to feed again.

When they were dead, she hit the release.

Space surrounded her. She barely had time to register the bulk of her tattered ship rushing past her before it exploded, showering slivers of debris across her field of vision. The explosion would have blanked her attackers' sensors long enough for them to have missed her escape. She switched from *drive* to *standard*, slipping back into normal space-time. The wreckage faded from about her tiny craft. With luck the blast would have damaged the attacking ship.

The third planet hung below her. It was half-lit by the light of its sun, and gleamed blue and white. It was almost like home. She began a closer scan, and cursed as each of the indications confirmed what she had read from the main ship. No concentrations of electro-magnetic power; no emissions of exhaust gases; no transport systems; no communication signals. Whatever life was here was so primitive as to be totally useless to her. She needed intelligence, not simply animal life. She couldn't feed from uncomprehending beasts. Without minds to plunder, she would die. That pretty little globe below would become her tomb.

Abruptly, an alarm sounded. Glancing at the screens again, she saw that the pod had been damaged. She had left her escape too late. The thrusters were almost empty of fuel, and she was losing control of the small vessel. Gravity was pulling her into the planet's embrace.

She found herself enjoying the irony of the situation. Having escaped, and taken control of the starship, and fled across space, she was going to die in this barren, lifeless wasteland. It would all end here . . . Was it better to die in the flames of planetary entry or later, alone and starving for the only food she could eat? After all of her efforts – to die like this, in solitude, in this wretched spot, this wasteland planet of blue and white and green . . .

* * *

Gilgamesh glanced up at the sun. They had plenty of time for a short rest and a drink. Then they would head for Kish, and slip into the city before the nightly curfew. A friendly inn, a flask or two of barley beer, and maybe a willing wench . . .

They were jumped just inside the circle of trees. Soldiers of Kish had been waiting for them. As the patrol passed between the closely-growing trunks of the palms, the ambushers attacked.

Unable to draw their weapons or use their bows, Gilgamesh's men tried to fall back and gain time to unsheath their swords and battle-axes. But more men rose from the irrigation ditches, throwing off the shields covered with soil that had hidden them.

Gilgamesh and his men were surrounded.

Ace looked at the Doctor, appalled. 'Aren't you overreacting a bit?' she asked hopefully.

'I never overreact,' he replied grimly, ignoring Ace's outraged exclamation. 'There's something very unwholesome going on somewhere in the Earth's past. And if we don't stop it, then there might not be an Earth as you know it. It'll just be dust blowing in the cosmic winds.'

As he fiddled with the controls, Ace tried to take it in. 'But – I'm from the Earth, Professor,' she objected. 'If it's destroyed in the past . . .'

'You may very well cease to exist,' he agreed, concentrating on the settings. 'Or your Earth will be confined to a sliver of the Universe, cut off from the rest. So we'll have a sort of barometer to see if what we're doing will work. If you vanish, we've made a mistake.'

'Somehow that's not very comforting, Professor.'

He glared at her again. 'Must you address me like that, Ace? I knew I should have edited that out of your memory while I had the chance.' He sighed. 'Ace, there are times when there is no comfort in time travel. This may be one of them. We seem to be heading for a crisis of unimaginable proportions here – something that could unravel the fabric of the Universe.'

'But . . . but how could something change the past? Ace persisted. 'I mean, it's already happened, hasn't it? Didn't you once tell me that we can't change the way history's written?'

'You can't change your past,' he agreed, mulling over his settings. 'But a Time Lord could. As far as I'm concerned it hasn't happened yet, and Time Lords have much more power to call on than any human being. And so do some other races. Any being powerful enough to alter the course of human history is a force to be reckoned with indeed.'

'You're giving me the shivers,' Ace complained in a quiet voice.

'I'm giving myself the shivers,' he replied. As he watched, all of his settings began to change. Ace stared at the controls. 'The TARDIS is taking over the flight plan herself,' he informed her. 'She knows what she's doing.' He patted the console, and smiled thinly. 'Let's only hope that we know what we're doing when we arrive.'

Ace couldn't make much sense of the readings beyond the basic code for the Earth. 'Any idea where we're going to turn up?'

'Oh yes: Mesopotamia, 2700 BC.' He looked thoughtful. 'A crucial point in human history, Ace. The first walled cities were being built. Irrigation was transforming your people from nomadic gatherers and hunters into city-dwellers. Writing had just been invented, and the system of a warrior aristocracy. An exciting period of time, and a very vulnerable one. If this experiment had failed, the human race might have remained in a state of primitive savagery for thousands more years.'

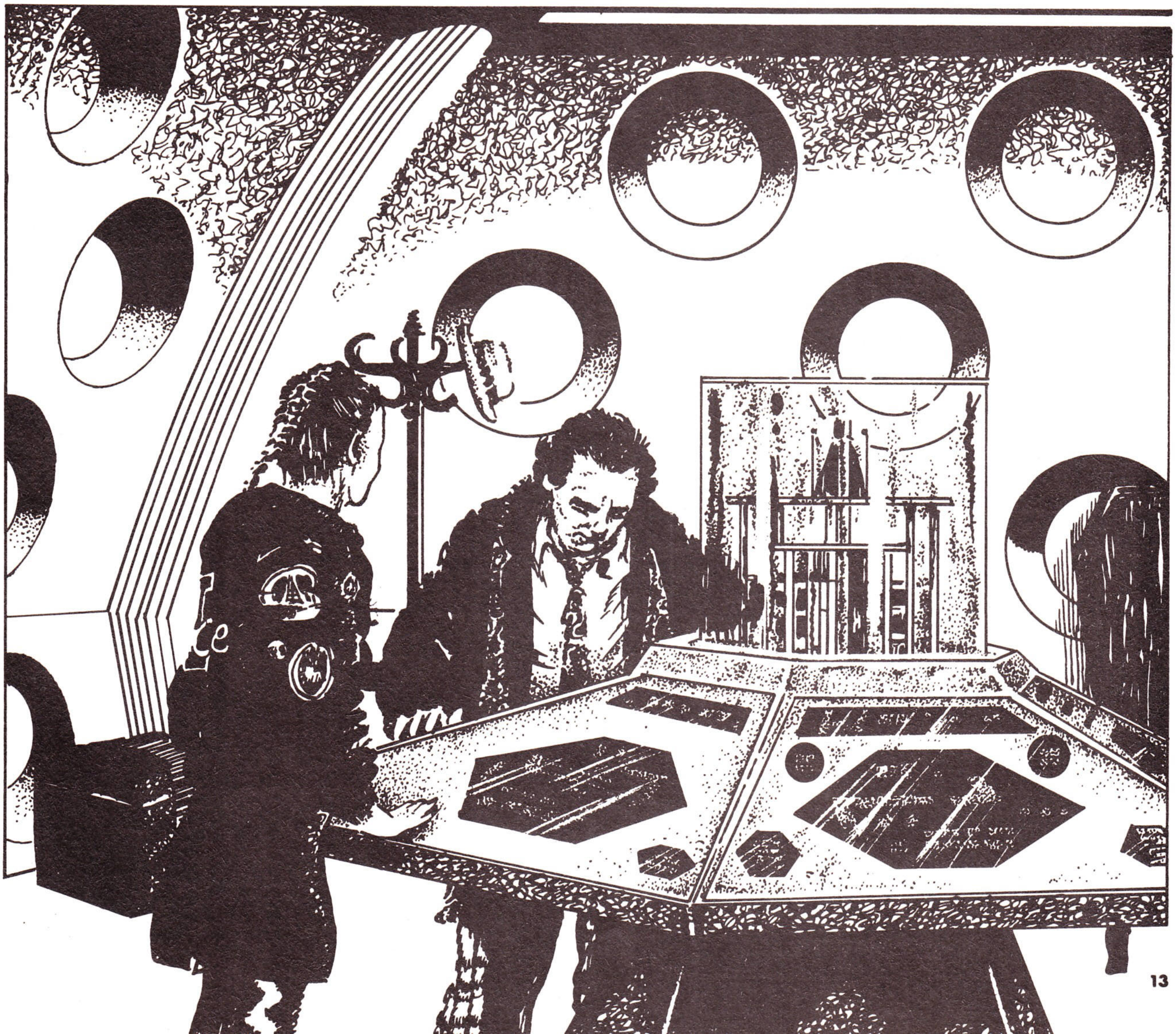
'Is that what we've got to prevent?' Ace asked.

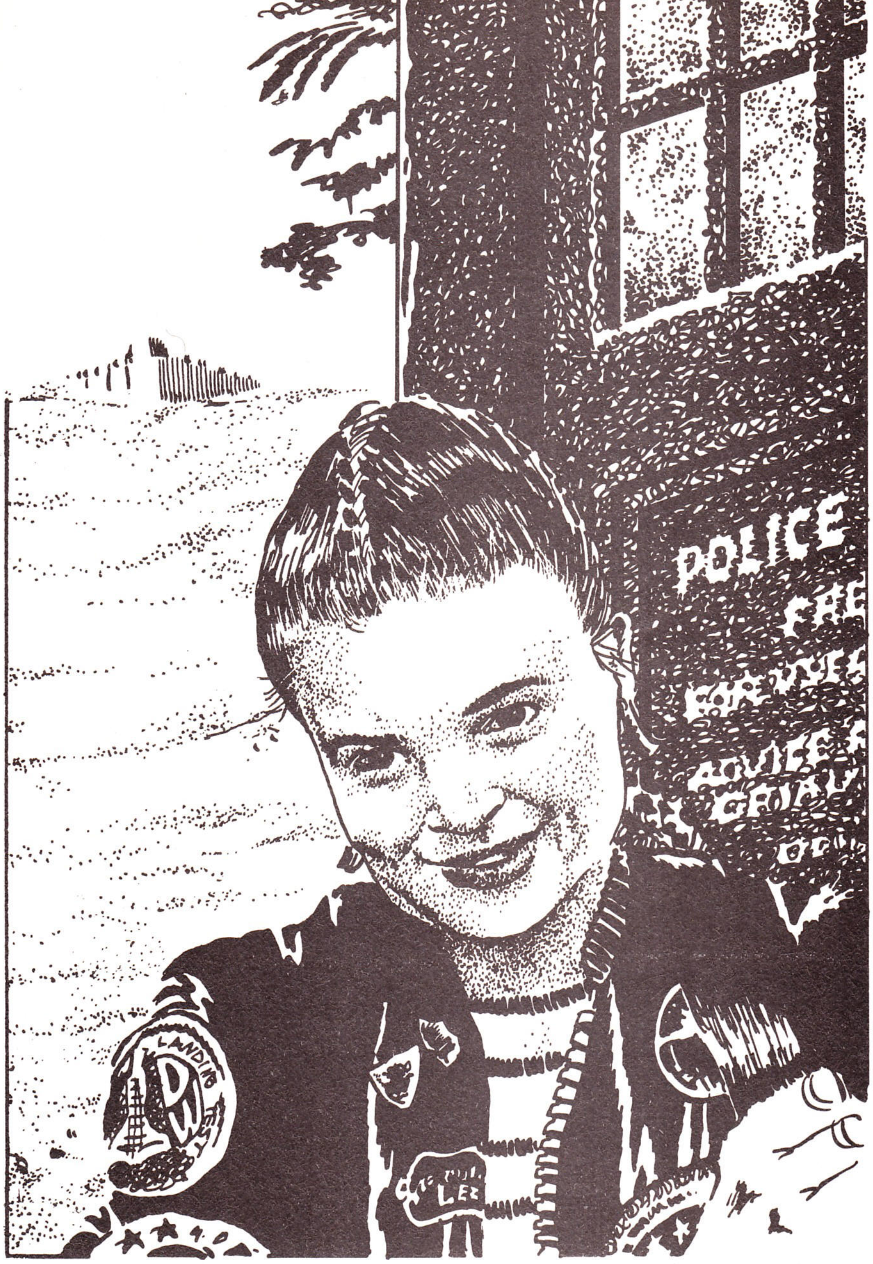
The Doctor shook his head. 'I doubt it. I have a feeling it's something much worse than that . . .'

Ace stared at the time rotor as it rose and fell. 'Great . . .' she muttered, without much conviction.

'I told you I had a bad feeling about this,' Enkidu complained. Grabbing one of the attackers by the throat, he used the hapless man as a living shield to fend off the sword-blows aimed at him.

'Oh, shut up,' was the best Gilgamesh could manage. He ducked the first blows aimed at him, and then succeeded in getting his hands on his axe. There wasn't room for much of a swing, but he managed well enough to ▶





spill the guts of the next man that came at him. Screaming and clutching at his stomach, the soldier fell backwards into the path of his companions.

With this brief respite Enkidu managed to grasp his war club. He swung out at the nearest attacker. A solid *thunk* stove in the man's brains, and he collapsed soundlessly to the ground.

Enkidu glanced around. Three of the men from his patrol were already dead, their blood irrigating the earth. The fourth and fifth men were injured. Only he and Gilgamesh remained unscathed as yet, and there were at least twenty Kishites about them. In the open, that would be good odds, but here there wasn't room to swing a solid blow.

The captain of the attackers gestured with his sword. 'At them!' he yelled. 'Gilgamesh is to be taken alive, remember, but the ape can be slaughtered.'

'Ape?' Enkidu yelled, furious. 'Come here and repeat that!' He made his club whistle above his head.

'You're too touchy,' Gilgamesh laughed. He was puzzled by the order to take him alive, but he had no intention of being taken at all. The problem was that the advantages were all with their attackers. This time, he couldn't see a way out.

'Lugulbanda,' he grunted in prayer to his personal god. 'This would be a pretty good time to get off your backside and do something for a change.'

There was a moment of eerie silence. Swords were stilled in mid-air, spears halted in mid-thrust. Then, growing like a roll of thunder, an ear-splitting roaring sound filled the air. It sounded almost like an elephant hunt – the sound the dying behemoth made when it was being slaughtered. Rising and falling, the noise seemed to be coming from the air itself, because there was certainly nothing visible.

Enkidu seized his opportunity. With a fierce roar of his own, he jumped into battle with the closest of their foes. Gilgamesh was right behind him. The noise that had shocked everyone stopped, and then there was a tall, blue box standing in the circle of trees. On its top, a small fire burned without consuming anything.

Enkidu laughed in pleasure as his club shattered another skull. Flinging the dead man from him, he paused long enough to see a young woman walk out of the box. He blinked and shook his head. From the expression on her face, she had not been expecting to step into the middle of a battle.

There was no time for further gawping. Another solider thrust at him, but Enkidu twisted aside. The sword passed by his left arm, narrowly missing him. Enkidu smashed down on the arm that held the sword, and heard the pleasing sound of shattering bone. The attacker screamed, and dropped his sword. Enkidu smashed the man's face and kicked the body backwards.

Gilgamesh was likewise in the midst of his battle frenzy. His war-axe whirled, clearing men from about him rapidly – they either moved back or died.

The captain of the Kishite soldiers didn't like the way the tide had turned. He nodded to two of his archers. 'Kill the ape, but only wound Gilgamesh,' he ordered. The men dropped to their knees, and aimed past their companions.

Ace wasn't sure which side she should be supporting, but she couldn't simply wait for one or other side to win. Apart from the fact that there was no telling how they'd react to her, it simply wasn't in her nature to back out of a fight. Feeling in the backpack she'd slung over her shoulder on leaving the TARDIS, she grabbed a can of her invaluable nitronine. She primed it, tossed it into the air, and threw herself to the ground.

For the fighters it was as if a new sun had suddenly appeared in the sky. With a terrible roar of sound, flames lit the entire oasis. The archers, taking careful aim, were blinded by the sudden light and then knocked flying by the blast. The men standing were thrown aside like leaves in a gale and slammed into trees. Gilgamesh and Enkidu, too, felt the explosion above them, as if mighty hands were pressing them down to the ground.

With their ears ringing and their eyes seeing flashing lights, the two warriors of Uruk gathered their wits and weapons, but the attack was broken. The remaining soldiers were picking themselves up and fleeing back to Kish. It was bad enough fighting the king of Uruk, but this new event had shattered their hearing and their confidence alike. With satisfaction, Gilgamesh noted that less than half of the attackers were crawling home, and none of them uninjured. Staggering back to his feet, he looked around the corpse-strewn pond. Of his patrol, only he and Enkidu remained alive. Both had nicks and scratches, but no real wounds.

His eyes lit on the strange girl, who stood staring back defiantly at him. So this was the answer to his irreverent prayer! Well, if Lugulbanda was going to answer this promptly in the future, maybe it was time he got a little more of that old religious feeling back! He looked over the girl with a professional eye. A bit on the skinny side, and very pale, but otherwise a healthy-looking wench. But – was she a human being or a god?

'Who are you?' he asked her, with respect, just in case.

'Ace.' Ace in her turn stared at the half-naked man facing her. His chest was heaving, his muscles dripping sweat. His hairy face wasn't unhandsome, but she wasn't certain she liked the look of that calculated gleam in his eye.

'Aya?' he repeated. The goddess of the dawn herself? Well, that would explain the bright light and the noise she had somehow created. True, the gods weren't much noted for walking amongst men, but he had, after all, seen Ishtar herself only a few weeks ago. There seemed to be a veritable plague of gods hereabouts!

The door of the strange box opened again, and another figure came out. This was a man, obviously, but like none that he had ever seen before. He was dressed in strange clothes, and carried something in his hand that was certainly not a formidable club.

'And I'm the Doctor,' this newcomer said brightly. 'I do hope we've not dropped in at an inconvenient time?'

Enkidu's wits had come back to him now, and he looked from the Doctor to Ace in stupefaction. 'Where did you come from?' he asked.

Gilgamesh laughed. 'Enkidu, you fool, these are gods! I prayed to Lugulbanda, and the old reprobate actually answered me for once. The pretty one is Aya, goddess of the dawn. And the weird one must be Shamash, the god of the sun. Though he hardly looks the part of a warrior god, to be honest.'

'I'm not a warrior of any kind, really,' the Doctor said, quickly. 'I'm a student, a scholar, a man of learning.'

'Ah!' Gilgamesh grinned at this. 'Ea! God of wisdom. By the holies, Lugulbanda really answered my prayers, didn't he? You two are just what I need to complete my mission. Light and knowledge!'

'What are you –' Ace began, but the Doctor nudged her in the ribs, and stepped forwards.

'Well,' he said, cautiously, 'if you were to tell us a little bit more about your mission, maybe we might be able to help you.'

Enkidu had had enough of the talking, and he set about salvaging whatever was useful from the bodies lying around the oasis. Gilgamesh laughed, and clapped an arm in comradely fashion about the Doctor's shoulders. The Doctor tried not to wince in pain.

'My companion in arms Enkidu and I were just off into Kish to check out the state of things. We've heard some disturbing stories of strange happenings there of late.'

'Strange happenings?' the Doctor echoed, with wide-eyed innocence. 'Really? Well, I happen to be a bit of an expert in the realm of strange happenings. Maybe Ace and I will pop into Kish with you for a little look, eh?' He lowered his voice in conspiratorial tones. 'There wouldn't happen to be a temple in this city, would there?'

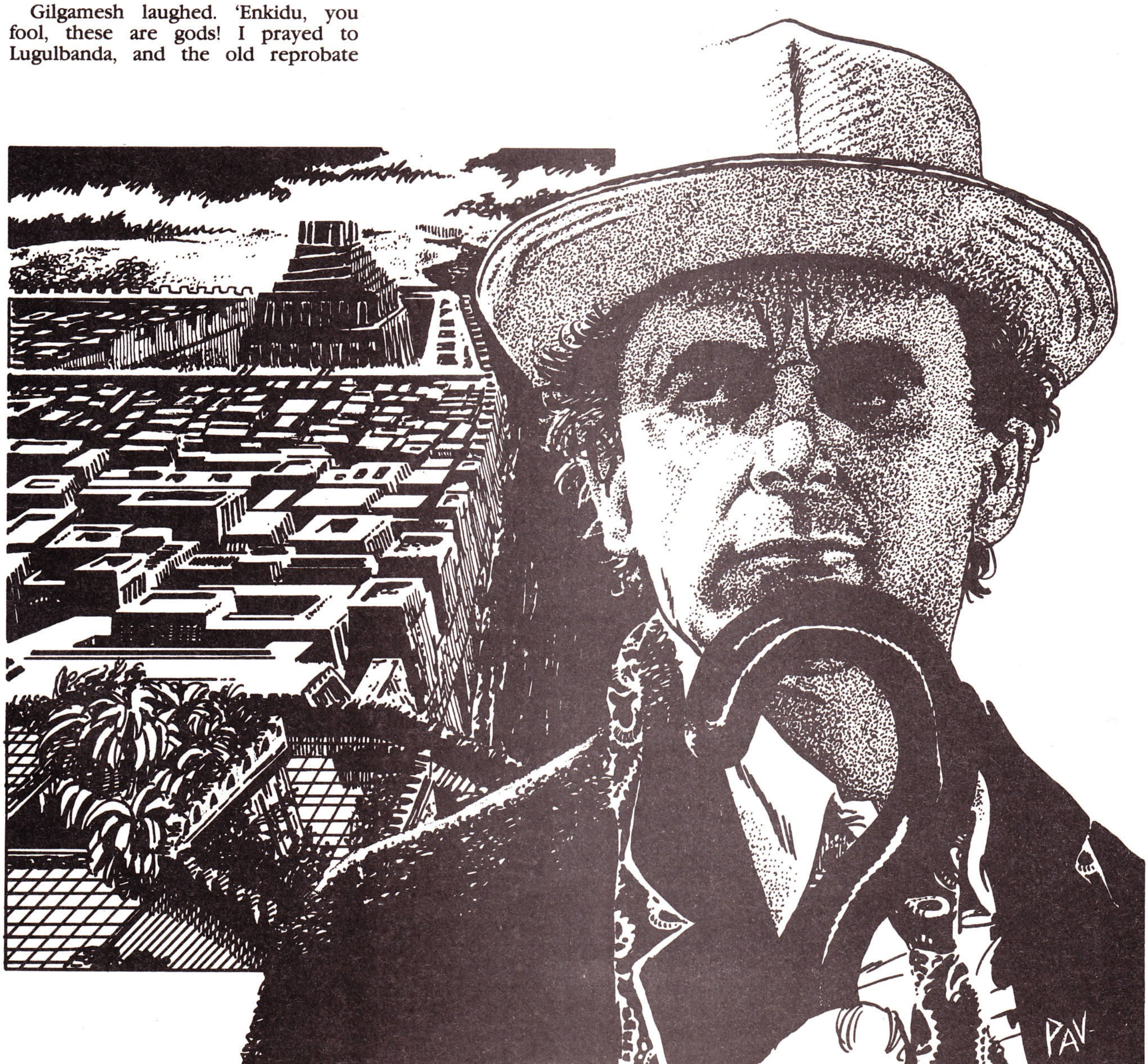
'There are many temples, Ea,' Gilgamesh replied. 'Did you want to check on your servants there? I have to admit that I'm not certain where your temple would be.'

'No . . . More on anything out of the ordinary.'

Ace tugged on his sleeve. 'What's this sudden interest in a temple, Professor?'

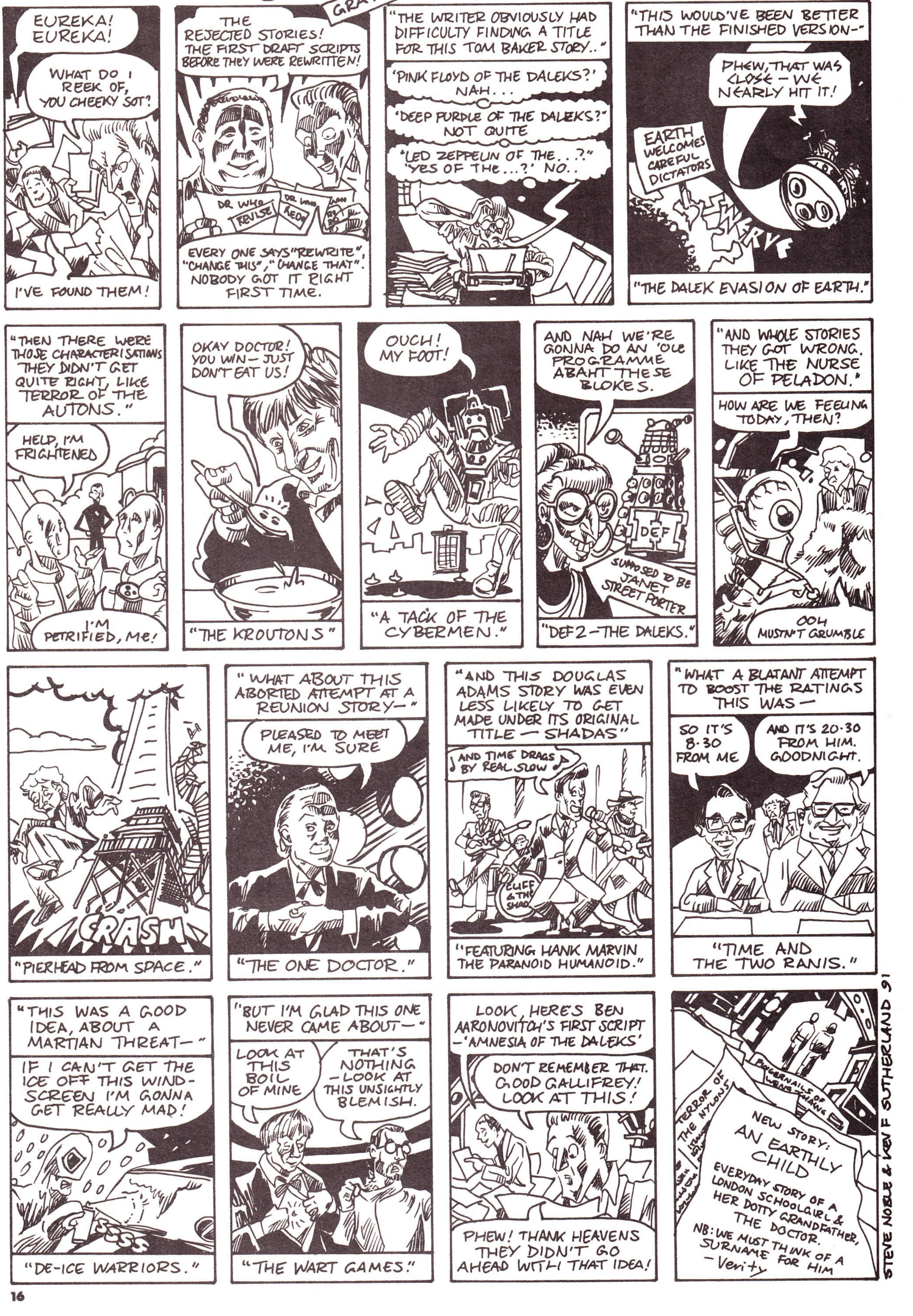
'You remember that Katarina's image laid great stress on the word.' He tapped his nose with the handle of his umbrella. 'I have a sneaky suspicion that we'll find a few of the answers inside on the of the temples in Kish.'

Taken from Time Wyrm: Genesys *by John Peel, published on 20th June at £3.50 in paperback.* ◆



ONCE MORE THOSE COMIC ASSASSINS KEV F & STANTON DELVE DEEP INTO THE ARCHIVES TO BRING US

DR WHO'S GRE GRATING EST ADVENTURES


EUREKA! EUREKA!
WHAT DO I REEK OF, YOU CHEEKY SOT?
I'VE FOUND THEM!
THE REJECTED STORIES! THE FIRST DRAFT SCRIPTS BEFORE THEY WERE REWRITTEN!
DR WHO REVISE
DR WHO REDO
EVERY ONE SAYS "REWRITE", "CHANGE THIS", "CHANGE THAT". NOBODY GOT IT RIGHT FIRST TIME.
"THE WRITER OBVIOUSLY HAD DIFFICULTY FINDING A TITLE FOR THIS TOM BAKER STORY.."
'PINK FLOYD OF THE DALEKS?' NAH...
'DEEP PURPLE OF THE DALEKS?' NOT QUITE
'LED ZEPPELIN OF THE...?' 'YES OF THE...?' NO..
"THIS WOULD'VE BEEN BETTER THAN THE FINISHED VERSION–"
PHEW, THAT WAS CLOSE – WE NEARLY HIT IT!
EARTH WELCOMES CAREFUL DICTATORS
SWERVE
"THE DALEK EVASION OF EARTH."
"THEN THERE WERE THOSE CHARACTERISATIONS THEY DIDN'T GET QUITE RIGHT, LIKE TERROR OF THE AUTONS."
HELP, I'M FRIGHTENED
I'M PETRIFIED, ME!
OKAY DOCTOR! YOU WIN – JUST DON'T EAT US!
"THE KROUTONS"
OUCH! MY FOOT!
"A TACK OF THE CYBERMEN."
AND NAH WE'RE GONNA DO AN 'OLE PROGRAMME ABAHT THESE BLOKES.
DEF
SUPPOSED TO BE JANET STREET PORTER
"DEF 2 – THE DALEKS."
"AND WHOLE STORIES THEY GOT WRONG, LIKE THE NURSE OF PELADON."
HOW ARE WE FEELING TODAY, THEN?
OOH MUSTN'T GRUMBLE
CRASH
"PIERHEAD FROM SPACE."
"WHAT ABOUT THIS ABORTED ATTEMPT AT A REUNION STORY–"
PLEASED TO MEET ME, I'M SURE
"THE ONE DOCTOR."
"AND THIS DOUGLAS ADAMS STORY WAS EVEN LESS LIKELY TO GET MADE UNDER ITS ORIGINAL TITLE – SHADAS"
♪ AND TIME DRAGS BY REAL SLOW ♪
CLIFF & THE SHADS
"FEATURING HANK MARVIN THE PARANOID HUMANOID."
"WHAT A BLATANT ATTEMPT TO BOOST THE RATINGS THIS WAS –
SO IT'S 8.30 FROM ME
AND IT'S 20.30 FROM HIM. GOODNIGHT.
"TIME AND THE TWO RANIS."
"THIS WAS A GOOD IDEA, ABOUT A MARTIAN THREAT–"
IF I CAN'T GET THE ICE OFF THIS WIND-SCREEN I'M GONNA GET REALLY MAD!
SSSS
"DE-ICE WARRIORS."
"BUT I'M GLAD THIS ONE NEVER CAME ABOUT–"
LOOK AT THIS BOIL OF MINE
THAT'S NOTHING – LOOK AT THIS UNSIGHTLY BLEMISH.
"THE WART GAMES."
LOOK, HERE'S BEN AARONOVITCH'S FIRST SCRIPT – 'AMNESIA OF THE DALEKS'
DON'T REMEMBER THAT. GOOD GALLIFREY! LOOK AT THIS!
PHEW! THANK HEAVENS THEY DIDN'T GO AHEAD WITH THAT IDEA!
TERROR OF THE NYLONS
BIGGERNAILS OF WENG-CHIANG
NEW STORY: AN EARTHLY CHILD
EVERYDAY STORY OF A LONDON SCHOOLGIRL & HER DOTTY GRANDFATHER, THE DOCTOR.
NB: WE MUST THINK OF A SURNAME FOR HIM
– Verity
STEVE NOBLE & KEV F SUTHERLAND 91

NEBULA
91
POLICE BOX

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WHO'S TOM BAKER?

Tom Baker has kindly agreed to be interviewed for *Doctor Who Magazine* – and who better to interview him than its readers? So if you have a question about Tom – whether it's about his acting career, the characters he's portrayed or what he's doing now – all you have to do is send in your question using the form below to 'Who's Tom Baker?', *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Tom will make a selection of the questions sent in, which must arrive at the DWM offices by 1st August 1991. The interview will appear in a future issue.

PLEASE WRITE CLEARLY
I'd like to ask Tom Baker:
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Name ....
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TARDIS IN DURHAM CONVENTION

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Cut out or copy the application form below and send it with two stamped addressed envelopes and the appropriate payment to:
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.... Postcode ....

DWM Issue 175

OFF THE SHELF

Gary Russell moves into the Death Zone once more. . .

Apart from those contractually delayed Dalek stories, we've finally reached the last Target novelisation of a television story for some time – *Battlefield.* And when I say finally, it does seem to have taken simply ages for this Season Twenty-Six story to reach book form. Its original author, Ben Aaronovitch, started working on the novel a couple of years back. However, after a couple of false starts, he decided to hand the whole kit and caboodle over to his personally selected replacement, Marc Platt of *Ghost Light* fame. If I were Ben, I'd be very proud and pleased with Marc's achievement – it was worth waiting for.

As a television programme, *Battlefield* failed to make much of an impression on me (and going by your survey results last year, many of you felt the same). One or two examples of mis-casting, unconvincing battle sequences and some incomprehensible scripting, all conspired to make the story fall flat on its face. Marc has undertaken the Herculean task of replacing material lost from the original script during production – albeit with the writer's blessing. He's also added simply pages of interesting background detail (supporting characters included), producing a fine book as a result. It's a real appetiser for the forthcoming *New Adventures* series which, we're promised, will echo the intelligent use of fantasy concepts, the mature approach and the deep characterisation of this novel.

The book is in five distinct sections, opening with a superb prologue that features the arrival on our world of the Otherworld version of King Arthur (he of Mallory and Tennyson legend, rather than that of possible historical fact). In defeat, he plans to continue his fight against a victorious Morgaine and her troops. His escape has been engineered by Merlin, a future red-headed version of the Doctor who also retrieves Excalibur from Vortigern's Lake.

The rest of the sections roughly follow the four television episodes, although background on UNIT (especially Brigadier Bambera and her unwitting connection with Arthurian legend, particularly Knight Ancelyn) make up a healthy proportion of the opening segments. Likewise, we discover how Brigadier Lethbridge-Stewart and Doris were reunited (in a nice tie in to *Mawdryn Undead*) and we see how UNIT really has become a multinational, secret organisation. Bambera comes over as a far stronger character than she ever did on television, although I was frequently reminded of Angela Bruce's wonderful performance on screen. Bambera is one of the few characters who

Fanzines are definitely on the increase once again, which is rather ironic considering that they have nothing new TV-wise, to write about. I'm always amazed and pleased at the quality and quantity, but remember, such in-depth investigations are not necessarily to everyone's taste, so be warned. As well as being fun, 'zines tend to be ultra-critical. As before, you must send a stamped addressed envelope to the addresses below for details on how to acquire them, and tell them I sent you!

***CB News,* 18 Grenville Bay, Fleet Estate, Bilton, Hull HU11 4BZ.**
No, it's not for haulage drivers, it's the rather good newsletter/magazine for Colin Baker fans, excellently produced, with Colin's full approval and features by him. Lots of photos and articles tell other Baker fans what the actor has been up to. Colin is still the nicest man I've ever met from the world of *Doctor Who* and well deserves this excellent support.

***Typeforty,* 15 Loancroft Gardens, Uddington, G71 7HG**
Yup, back to Scotland for another 'zine, this one's A4 format, and although the layout is a bit sparse, hinting that there's more content than there actually is, it is nevertheless a remarkably good first issue. Nice artwork and boundless enthusiasm make this one a pleasure to read, although don't take it on a three hour train journey or you'll probably run out of reading matter before you reach the first station. Also enquire about their sister publication, equally good, called *Paisley Pattern.*

***In-Vision,* Mill House, 2 Aspley Court, Hill Farm, Hatton, Warwick CV35 7EH**
What can I say about this? Two of the best writers in fandom combine their talents to edit this long running series looking at each Tom Baker story in order and in the greatest depth possible. Peter Angelhides and Justin Richards turn out the goods each month to such a high quality that it would be in the interest of Titan Books or similar to buy the rights, lock, stock and barrel, and reprint the lot. It could certainly be the ultimate reference work on *Doctor Who.* You really cannot afford to be without it.

***Spectrox,* 34 Colney Heath Lane, St Albans, Herts, AL4 0TU**
Tat Wood is one of *Doctor Who* fandom's great eccentrics, philosophers, intellects and wits and *Spectrox* reflects the man. A lot of its content is way above me – the Mature Readers Only tag ought to apply here, not because of any dodgy jokes or pastiche, but because the ironic highbrow humour is probably too sophisticated for younger fans (but maybe I'm doing them a disservice). By the way, anyone that can do the quiz 100% accurately ought to be writing in *Doctor Who Magazine* as well.

***Matrix,* 8 Brinklow Close, Ainsdale, Southport PR8 2SL**
Yet another magazine with that amazingly popular title – this one is the newsletter of a *Doctor Who* fan Club called The Sea Devils. Excellently produced, again it has that essential enthusiasm about it, lots of serious articles coupled with witty ones (although '*Doctor Who* In The Style Of . . .' is decidedly ill-conceived and out of place in an otherwise good fun piece) and definitely worth investigation. They also do a good line in fiction-only 'zines.

***Star Begotton,* 25 Bellvue Avenue, Oakwood, Leeds, W. Yorks LS8 2NN**
Editor Nick Cooper continues to admonish me for my cheekily dismissive review of this mag a few issues back. It's by no means my favourite 'zine – it's too pretentious by half really, with a little too much editorial influence everywhere. However, some witty features manage to escape too much interference. A nice *Pirate Planet* review and a clever Joanna Lumley-as-the-Doctor cartoon story, but it's the odd features about non-*Who* telefantasy that make it worth an enquiry. Be warned, there's more anti-fellow-fans of *Doctor Who* sentiment than actual programme features.

***Think Tank,* 74 Walker Avenue, Stourbridge, Worcestershire DY9 9EL**
Nice covers and bags of enthusiasm are the hallmarks of this rather jolly if rather thin 'zine, all produced (I assume) on an Amstrad PCW which can get hard on the eyes. It's worth ploughing through but would someone explain the Nestene joke in Issue 20 please? It's probably very simple and I'm just being rather dense. . .

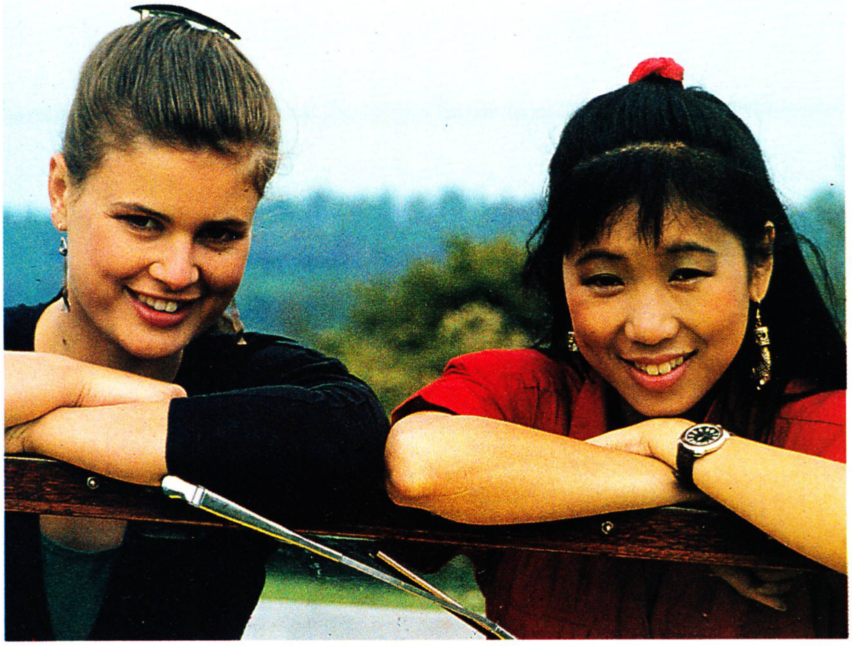
***Fan Mail,* 12 Lichfield Close, Great Lumley, Chester-Le-Street, Durham DH3 4QH.**
Great fanzine from a charming part of the country. Like the city itself, the magazine oozes charm, wit and enjoyment. Great comic strips (superb art on the *Tomb of the Cybermen* strip), a brilliantly executed April Fool joke, fun convention reviews and of course the ever wonderful *Oh No It's The Pathetic Quarks. . .* a magazine guaranteed to lift your spirits!

***Purple Haze,* 112 Ivy Avenue, Oldfield Park, Bath BA2 1AN**
Second glorious issue, full of in-jokes for

stuck in my mind from the televised version, and I was pleased to see her well reinterpreted here.

The same cannot be said of Morgaine however – here Marc Platt's version is a vast improvement on the televised one. No matter how good an actress Jean Marsh is, Morgaine just didn't suit her, and seeing the character on the printed page, her chivalry, menace, charm and total dedication all conspire to make her one of the better foes of recent *Doctor Who* stories.

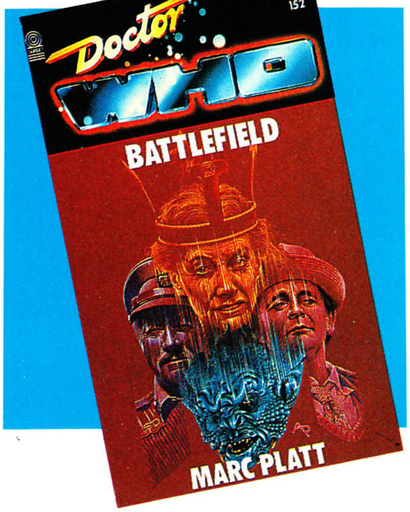
The Doctor and Ace are, of course, the stars of the story. Marc Platt's *Ghost Light* experience (both television and novel) stand him in good stead here; the characterisations of the two are spot on. The Doctor's apparent nonchalance hides his real affection for Ace, while her tough, street wise attitude (beautifully summed up by Shou Yuing) covers up the paternalistic love she feels for her 'Professor'. At one point the Doctor fears that Ace may be dead, and as a result he rather uncharacteristically displays emotions that have been guarded until now. This is a lovely touch on the part of the authors, likewise the Doctor's mourning over the apparently dead Brigadier. It's usually the companions who are crying on the Doctor's shoulders not vice versa, and this is a welcome change.



Ancelyn and Mordred come across really well as bitter foes, although one could accuse Ancelyn of letting his humour get in the way a bit too often. A quick mention should be made here of Platt's vastly superior description of the Destroyer. On television it was always shown as a demonic monster but here it starts off as a man in a business suit, betrayed only by the blue hue to his flesh. As he gets angrier and power slips away from him, the Destroyer reverts to the more familiar form, making his final attack on the Brigadier that much more frightening and successful.

Without doubt, one of the most engaging themes of the story is that of the Doctor having to confront his own future. He realises that something he *will* do is affecting him *now*. Coming to terms with this means that the only logical way to solve the crisis is to 'die'. That way, he will not be around to cause the problem later on in his time stream. Of course at the end, he is still alive and undoubtedly will do the things he did whilst impersonating Merlin, but by the time the story concludes, you are really quite grateful.

All in all, this book deserves all the accolades it can be given, reinterpreting characters and situations done (with the power of hindsight) no justice on television. The book should not only establish Marc Platt as one of Target's best authors, but return Ben Aaronovitch to the heights of popularity which he achieved following his first story, *Remembrance of the Daleks*.



those in the know, but equally good articles for those that aren't. Perhaps a little OTT on the 'adult humour' via the scrawled comments amongst the articles (over 18's only, remember, for this one) but a good couple of hours reading material. And a thoroughly novel approach to letters pages. Fab Brian Hudd cover, too. Don't miss this one!

***Metamorph,* 41 Delamere Road, Delapre, Northants NN4 9QG**
Another excellent issue, well produced and a good long read. Great last page bit of fun, something I'd like to do to one of my book reviews and see what the outcome is! The issue is dedicated to *The Dæmons* with many of the articles using the situations in that story as a springboard. A good magazine this, with quite an eye-catching logo.

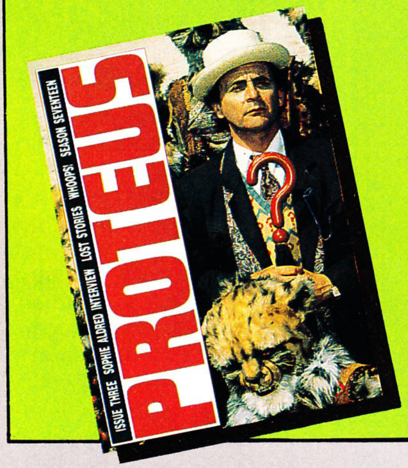
***Frontios,* 5 Briery Bauks, The Pleasance, Edinburgh EH8 9TE**
Amanda took my comments a couple of months ago to heart and has revamped the magazine. I really rather like it now, a good mix of *Who* and other shows, notably *Star Trek.* Worth a look.

***Auton,* 19 Wolseley Road, Godalming, Surrey GU7 3EA**
Wow – more words per page than before, Richard and Robert's artwork as stunning, witty and imaginative as ever (*The Herbs* piece is wonderful). I can't put my finger on the reason, but every time I read *Auton,* I come away satisfied and happy. I guess it's simply that it is good. . .

***Second Dimension,* 400 Sutton Road, Walsall, West Mids WS5 3BA**
Having mentioned the *Doctor Who* Appreciation Society in the past and the Sea Devils, a quick plug for the only *Doctor Who* fan club of which I'm a member, the wonderful *Who*natics. Their monthly newsletter, this 'zine could teach a few other monthly newsletters a thing or two about equating cost with quality. I heartily recommend this group, worth belonging to.

FANZINE OF THE MONTH

***Proteus* 65 Carlton Avenue, Gillingham, Kent ME7 2JX**
Anyone bemoaning the loss of the 'zine *Private Who* will be pleased to note that *Proteus* is a worthy successor, full colour and glossy but still allowing the content to be more important than the look. The issue I saw had some great information and photos from Season Seventeen, especially the *Shada* material, a good Sophie Aldred interview and a nice, opinionated run through the JNT years. Dreadful back cover though, guys!



Sylvester McCoy

EPISODE GUIDE

BATTLEFIELD (Serial 7N) Four episodes

Part One (6/9/89)
In the outhouse, Ancelyn's identification of the Doctor as Merlin makes him realise that the Earth is at the centre of a war from another dimension. The group find themselves held at gunpoint by Bambera, who aims to arrest them, and then three knights burst in, their leader commanding "Kill them. Kill them now!"

Part Two (13/9/89)
In her panic to escape, Ace has run into an airlock which is filling rapidly with water. "Hang on, Ace! I'm coming!" calls the Doctor, trying to get to the abandoned control consoles. But the green wraith knocks him out cold and Ace can only gaze on his prone form as the water level threatens to drown her.

Part Three (20/9/89)
Morgaine's demands for Excalibur are refused by Ace and Shou Yuing, who hold the sword close to them in the protective circle. "Then you shall be given over to the Destroyer . . ." announces Morgaine as a demonic blue alien materialises in the hotel, ". . . and become his handmaidens in hell."

Part Four (27/9/89)
Doris, Ace, Winifred and Shou Yuing drive off into the afternoon in Bessie, leaving the men behind at the house. Ancelyn gazes at the magnificent women as the Brigadier asks if he can handle a lawn mower. "I'll cook supper," smiles the Doctor.

Photo © BBC.

Cast: Sylvester McCoy (*The Doctor*) with Angela Douglas (*Doris*), Nicholas Courtney (*Brigadier Lethbridge-Stewart*), Robert Jezek (*Sergeant Zbrigniev*), Angela Bruce (*Brigadier Winifred Bambera*), Jean Marsh (*Morgaine*), Sophie Aldred (*Ace*), James Ellis (*Peter Warmsly*), Marcus Gilbert (*Ancelyn*), Christopher Bowen (*Mordred*), Ling Tai (*Shou Yuing*), June Bland (*Elizabeth Rowlinson*), Noel Collins (*Pat Rowlinson*), Dorota Rae (*Flight Lieutenant Lavel*), Stefan Schwartz (*Knight Commander*), Paul Tomany (*Major Husak*), Marek Anton (*The Destroyer*).

Written by Ben Aaronovitch. Stunt arranger: Alf Joint. Theme music composed by Ron Grainer. Theme arrangement/Incidental music: Keff McCulloch. Costume designer: Anushia Nieradzik. Make-up designer: Juliette Mayer. Visual effects designer: Dave Bezkorowajny. Studio lighting: David Lock. Script editor: Andrew Cartmel. Designer: Martin Collins. Producer: John Nathan-Turner. Director: Michael Kerrigan.

GHOST LIGHT (Serial 7Q) Three episodes

Part One (4/10/89)
Having fled upset into the depths of Gabriel Chase, Ace enters the stone chamber to find the unconscious form of Nimrod. A hissing voice senses the new scent of blood in the dark, calling out for Ratkin. A curtain draws back and a huge insect and a lizard, both in Victorian evening dress,

lumber towards the girl as she backs away in terror.

Part Two **(11/10/89)**
Josiah is aghast when Control emerges from the lift into the hallway, now that she trusts the Doctor. Terrified of something else following, Josia attempts to seal the doors, but is blasted away by a bolt of energy "Light!" says the Doctor, and blinding rays stream forth from the lift cage over all those present.

Part Three **(18/10/89)**
Light is dispersed, but the Doctor knows that the feeling of an evil older than time itself will remain. This is why Ace burnt the house down a century later – an action she now regrets; "I wish I'd blown it up instead." "Wicked," says the Doctor.

Cast: Sylvester McCoy (*The Doctor*) with Sylvia Simms (*Mrs. Pritchard*), Brenda Kempner (*Mrs. Grose*), John Nettleton (*Reverend Ernest Matthews*), Sophie Aldred (*Ace*), Katherine Schlesinger (*Gwendoline*), Ian Hogg (*Josiah*), Michael Cochrane (*Redvers Fenn-Cooper*), Carl Forgione (*Nimrod*), Sharon Duce (*Control*), Frank Windsor (*Inspector MacKenzie*), John Hallam (*Light*).

The Perfect Fool?

The Doctor (Sylvester McCoy) and archaelogist Peter Warmsly (James Ellis) ponder Arthurian mythos in *Battlefield*. Photo © BBC.

Joe Nazzaro excavates some home truths about James Ellis, who played the cantankerous Peter Warmsly in the Season Twenty-Six story, *Battlefield* . . .

"I was quite relieved to find out that I was playing a normal human Earthling!" jokes actor James Ellis about his role. "Maybe it gives me a chance to come back as a monster or an alien."

Ellis, a well-known British character actor, is probably best remembered as Lynch in the long running series *Z Cars*, a part he played, off and on, for nearly sixteen years. "It started as a black and white show," he recalls. "It was also live, except for little bits of film threaded into it, so we ran around the studio like mad things, just making it from one set to another. There were things that went wrong that we would have to retake later on for resale, but they went out with all the mistakes in. We would get shots of a guy on the floor cueing an actor, or even peering through a door."

During his time on *Z Cars*, Ellis also earned himself a reputation as a practical joker, although he is quick to point out that it was one of his costars who was the true master. "I was the practical joker who used to get caught all the time and often got the blame," he explains. It was Frank Windsor [*The King's Demons, Ghost Light*], who presented a more solemn front, that had a genius for working up practical jokes and dropping other people into them so that he was usually left blameless. Trying to get Frank was one of those things you knew you might have to pay for."

En route to a convention (Panopticon X) a few months ago, Ellis finally had a chance to repay Windsor for some of his pranks. "Frank and I hadn't met up in a professional capacity for some time, and because we were doing the convention together, we didn't want to be totally unprepared. He rang me up and said that perhaps we should meet for a drink. I arranged to meet him in a pub near my flat, and as I got over there, I saw Frank getting out of the taxi but he didn't see me. He was searching for his money and in order to get to it, he had to put his bag down. I walked right up to him and I was going to say, 'It's nice to see you Frank,' when my childish instincts got the better of me, and I snatched his bag. He never saw me and I ran into the pub with it, and waited for him to come in.

"He walked in looking very harsh and said, 'Did somebody come in here? There's a thief in here!' I had to own up to it very quickly because he was making a fool of himself shouting 'Stop thief!' around this pub. He appreciated that joke immensely, because it brought back all the old jokes of the past.

After leaving *Z Cars*, Ellis found that he was lucky in not suffering the same typecasting that affected many of his contemporaries. "I stayed so long that I think the mould had been broken a bit," he guesses. "I went straight into a West End play although admittedly I had to take over for somebody else. It isn't as good as getting the reviews first, but I was in a successful run for a year. I then went to the

National Theatre and did some things there, then went to the Royal Shakespeare Company."

In addition to his stage work, Ellis also did a few films, including *No Surrender* which he claims had a certain cult and video success, and returned to television in several well received productions including *The Gathering Seed* and *Boys From the Black Stuff*. The actor is also quick to point out that a good deal of his work was done *outside* the direct field of acting. "I used to stand in for some of the disc jockeys and do a week. I've done the odd chat show, as well as a number of documentary things. I'm even the kind of actor who enjoys doing a voiceover. I've done a lot of good radio, and I've been asked to look at things that I normally wouldn't have been asked to do. I've been asked to look at Lear, which nobody has asked me to look at on stage."

When queried about his recent appearance in *Doctor Who*, Ellis smiles. "I think a lot of actors, with cult shows like *Doctor Who*, sort of think, 'I wonder if they'll ever ask me to do one?' I also happen to have a little nine year old boy, and getting into something like that gives you great status at home!"

While the part of Peter Warmsly in *Battlefield* may not have been a large one, Ellis found it a challenge to expand the character's dimensions, and adding a few ideas of his own to the script. "I should have thought, 'Oh, it's not a terrific part, but it's *Doctor Who*. My kid will be pleased, it will be nice to see a few old friends, it will be a nice easy job,' but the moment I got into it, I started to look for things. I thought to myself, 'Why does this guy not know his Tennyson? Why does he not know his Mallory?'

"I started getting into bookshelves and looking up quotations, and the writer [Ben Aaronovitch] was very kind about it. I told him that men of that age would have learned those things; I learned them myself in school: Tennyson's *L'Morte D'Arthur* and so forth. If he was digging up these things, he was a man of some culture, and would be bound to quote something from it. I'm always inclined to do that. I was doing a childrens' series once where they described the battle of Navarino, and I thought, 'That's nothing like the battle I heard about.' I got out my history books, I looked it up, and I rewrote it. It was only a children's thing, but it was important."

After attending his first *Doctor Who* convention, James Ellis has a few words of advice to offer the people who may be deciding the show's future. "What I really like is to get into close quarters with what the people who watch television feel about what they're getting," he adds, "Their enthusiasms, their likes and their dislikes. I think that some of the bosses and powers that be would be well advised to get closer on this friendly basis."

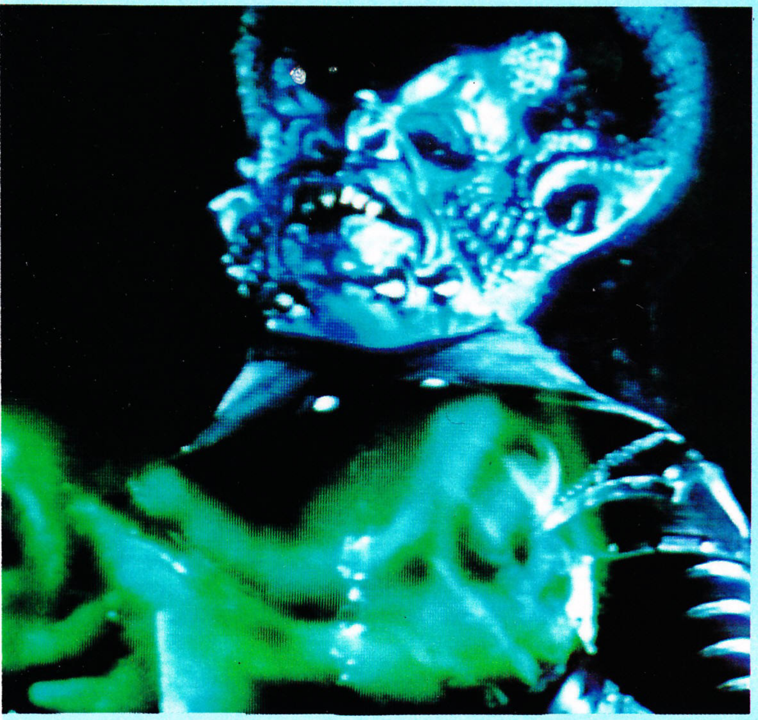


Image © BBC.

Josiah's plan to assassinate Queen Victoria is thwarted when the Doctor intervenes in *Ghost Light*.

Written by Marc Platt. Theme music composed by Ron Grainer. Incidental music: Mark Ayres. Costume designer: Ken Trew. Make-up designer: Joan Stribling. Visual effects designer: Malcolm James. Script editor: Andrew Cartmel. Designer: Nick Somerville. Producer: John Nathan-Turner. Director: Alan Wareing.

THE CURSE OF FENRIC (Serial 7M)
Four episodes

***Part One* (25/10/89)**
Searching along the beach at Maiden's Point for anything else left by the Russians, the Doctor and Ace discover the silent form of a Russian soldier lying on the rocks. The Doctor is examining the strange object clutched in the man's hand when the click of rifles indicate that the rest of the Russian's unit has surrounded them.

***Part Two* (1/11/89)**
As mishapen horrors rise from the waves at Maiden's Point, the Doctor, Ace and Wainwright enter the Ultima Machine code room to find the computer out of control, running at four times maximum speed when fed with the ancient inscriptions. Ace is unable to shut down the machine's power as Millington growls "You're too late, Doctor!"

***Part Three* (8/11/89)**
The Doctor and Ace enter the code room where Judson has been blasted from his wheelchair by a bolt of green light. Ace is certain that it is Millington who is in the power of Fenric, but then the crippled Judson rises to his feet, his eyes glowing green, announcing "We

Photo © BBC.

play the contest again, Time Lord."

Part Four (15/11/89)
At Maiden's Point, Ace is deeply upset with internal conflict towards the mother she hates and the baby she loves. She overcomes her fears by diving into the sea and wades up the beach to join the Doctor declaring she is no longer scared. They pass the sign: WARNING DANGEROUS UNDERCURRENTS. "Not anymore," says the Doctor, "Niet!"

Cast: Sylvester McCoy (*The Doctor*) with Peter Czajkowski (*Sgt. Prozorov*), Tomek Bork (*Captain Sorin*), Sophie Aldred (*Ace*), Mark Conrad (*Petrossian*), Marek Anton (*Vershinin*), Marcus Hutton (*Sgt. Leigh*), Christien Anholt (*Perkins*), Dinsdale Landen (*Dr. Judson*), Anne Reid (*Nurse Crane*), Stevan Rimkus (*Captain Bates*), Nicholas Parsons (*The Rev. Mr. Wainwright*), Janet Henfrey (*Miss Hardaker*), Joann Kenny (*Jean*), Joanne Bell (*Phyllis*), Alfred Lynch (*Commander Millington*), Cory Pulman (*Kathleen Dudman*), Aaron Hanley (*Baby*), Raymond Trickett (*Ancient Haemovore*).

Written by Ian Briggs. Stunt arranger: Tip Tipping. Theme music composed by Ron Grainer. Incidental music: Mark Ayres. Costume designer: Ken Trew. Make-up designer: Denise Baron. Script editor: Andrew Cartmel. Designer: David Laskey. Producer: John Nathan-Turner. Director: Nicholas Mallett.

SURVIVAL (Serial 7P) Three episodes

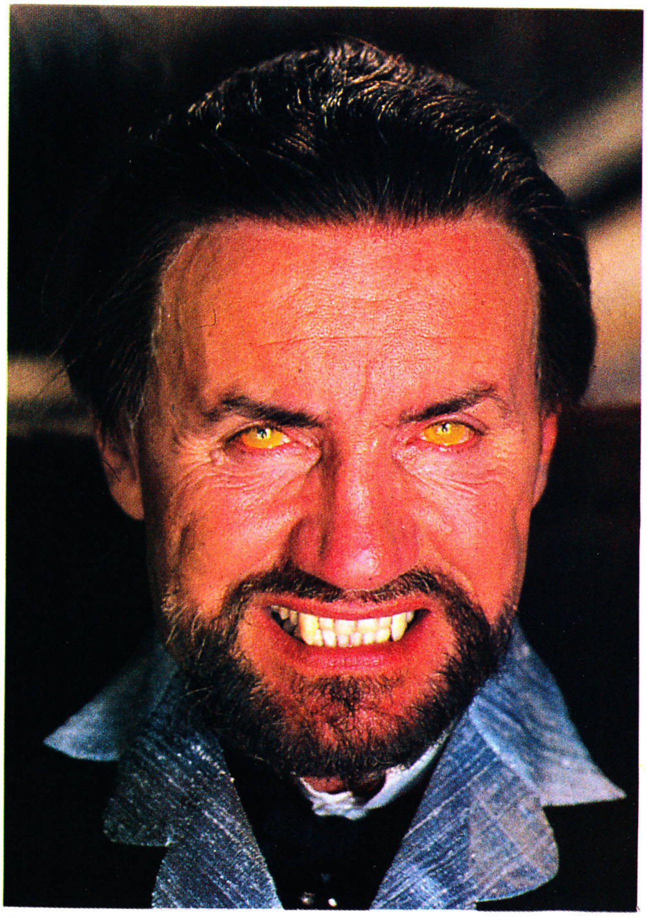
Part One (22/11/89)
Paterson and the Doctor find themselves surrounded by feline figures at some sort of encampment. Forced towards a tent of skins, the Doctor pulls back the flap to reveal the Master hidden in the shadows. "Why Doctor," greets the Master, as his eyes glow green, "what an unexpected pleasure."

Part Two (29/11/89)
The Master uses Midge to escape into thin air, and the Doctor knows that the next one of them to succumb to the powers of the dying planet could take the rest of them home too. Paterson is wary of Derek, but then Ace sees the Cheetah person she met approach. "Look, she's better. Doctor, look!" she says as the terrible glow appears in her eyes.

Part Three (6/12/89)
After the battle for survival, Ace wants to return to the only home she knows, the TARDIS. As they walk off, the Doctor tells her, "There are worlds out there where the sky is burning, and the sea's asleep, and the rivers dream. People made of smoke and cities made of song. Somewhere there's danger, somewhere there's injustice, somewhere else the tea's getting cold. Come on Ace, we've got work to do!"

Cast: Sylvester McCoy (*The Doctor*) with Kathleen Bidmead (*Woman*), Sophie Aldred (*Ace*), Anthony Ainley (*The Master*), Julian Holloway (*Paterson*), Sean Oliver (*Stuart*), Norman Pace (*Harvey*), Gareth Hale (*Len*), Kate Eaton (*Ange*), Lisa Bowerman (*Karra*), Sakuntala Ramanee (*Shreela*), Will Barton (*Midge*), David John (*Derek*), Adele Silva (*Squeak*), Michelle Martin (*Neighbour*).

Written by Rona Munro. Stunt arranger: Paul Heasman. Theme music composed by Ron Grainer. Incidental music: Dominic Glynn. Costume designer: Ken Trew. Make-up designer: Joan Stribling. Visual effects designer: Malcolm James. Script editor: Andrew Cartmel. Designer: Nick Somerville. Producer: John Nathan-Turner. Director: Alan Wareing. ▶



The Master (Anthony Ainley) returns in *Survival* – but where is he now? © BBC.

The McCoy Years

The Doctor and Ace prepare for *Ghost Light*. Photo © BBC.

Sylvester McCoy's tenure as the Seventh Doctor, if it has indeed ended, will be remembered as consisting of three seasons of widely contrasting quality. In early 1987, when it was announced that Sylvester McCoy had been cast as the Doctor, a strange and eccentric portrayal seemed likely. When series producer John Nathan-Turner mentioned that humour was to be heightened, I did not despair. John had always expressed a preference for wit as opposed to slapstick. A golden age for the series was on the cards if the arrival of a new Doctor was combined with good scripts and careful production.

The new era was heralded by a spectacular pre-credit sequence, with the Doctor literally thrown into his latest regeneration sequence. The new look was rammed home by the genuinely impressive title sequence and an improved theme arrangement. So far, so good. However, season Twenty-Four went on to become, in my opinion, the nadir of the show's history. For instance, the humour was very definitely of the custard pie variety. As the season progressed, McCoy appeared to realise that he had to learn to walk before he could run, and his character began to settle down, his mannerisms becoming more restrained. In *Delta and the Bannermen* he showed his emerging skill at handling confrontation scenes, when the Doctor came face to face with Gavrok. But this individual performance could not save the season.

The disputed quality of the scripts, combined with the general comedic approach, added fuel to growing feelings in some fan circles that JNT was solely to blame for the apparent faults of the new series. Season Twenty-Four split fandom over *Doctor Who's* direction, an event distressing to watch in itself. The sheer poison and vitriol involved left a very nasty taste in the mouth . . . but better times were on their way.

Season Twenty-Five marked an upswing, beginning with a story which suggested that perhaps the previous year had been a bad dream. *Remembrance of the Daleks* was simply stunning, the Doctor's most enduring opponents making a real visual impact on screen, recapturing some of their Sixties menace. Season Twenty-Four had tantalised visual effects lovers with the Rani's 'bubble traps' and Kane's melting face. *Remembrance* continued this with superb extermination effects and the unforgettable fire power of the Special Weapons Dalek.

Throughout his tenure as producer, John Nathan-Turner consistently introduced new blood to the programme. This strategy worked with writers such as Ben Aaronovitch but it was not always such a success, perhaps because some of the new writers and directors were often new to television itself, as well as being new to *Doctor Who*. Poor stories (in my opinion) resulted, such as *The Happiness Patrol* and *Silver Nemesis*, which saw the once indomitable Cybermen now vulnerable to all forms of gold.

The Greatest Show in the Galaxy ended Season Twenty-Five enigmatically, bringing with it Alan Wareing's impressive debut as a *Who* director, with Stephen Wyatt's second script for the series conjuring up some very surreal images. The rushed final episode reflected the season's flaws but the event was by no means a disaster. The mistakes made in Season Twenty-Four seemed to have been identified and were not repeated.

Sylvester's final season (so far) confirmed these feelings. Not only was the mix right, it was *consistently* right. Even *Battlefield*, the weakest of the quartet, was enjoyable. What it lacked in plot, it made up for in production values with many memorable moments. *Ghost Light* contained frighteningly imaginative characters and ideas. *Survival* saw the Master regain much credibility as a character. Implicit rather than explicit violence indicated how the show had progressed from the gory excesses of Season Twenty-Two.

The jewel in the crown, and indeed the best story of the Seventh Doctor's whole television era, was undoubtedly *The Curse of Fenric*, a story which contained everything and lacked nothing. In time, I feel it will be seen as a genuine classic.

Looking back over the last three seasons, a recent Chancellor of the Exchequer's adage 'If it isn't hurting, it isn't working!' sprang to mind. The show was indeed painful to watch at times but still retained the programme's old magic at others. The period proved that the show was adapting, changing in relation to its past and to its future. It should also not be forgotten that because of Sylvester McCoy, the show did have a future in 1987 and still has one today. My sincere thanks go out then to both him and John Nathan-Turner. Roll on Season Twenty-Seven!

Duncan Harvey

Intellectual clash: Dr Judson (Dinsdale Landen) and the Doctor at loggerheads in *The Curse of Fenric*.

THE WAY OF THE WARRIOR

Liam Rudden catches up with Louise Jameson, one of the most popular *Doctor Who* companions – and the only one to be turned into a Barbie doll . . .

The savage warrior, Leela in a publicity shot for her first story, *The Face of Evil.* Photo © BBC.

Many actors fear typecasting – becoming so well known for one particular character that they find it impossible to get work after that part has run its course. Louise Jameson travelled with the Doctor for just over a year as Leela of the Sevateem, completing nine adventures in her role as a young, strong-willed warrior. But although still one of the most fondly remembered companions, Louise has since gone from one new series to another with hardly a hiccup. Since *Doctor Who*, her television work has included the thriller series *The Omega Factor*, the wartime drama *Tenko*, Susan in the detective series created by Robert Banks Stewart, *Bergerac* – for which she is now probably best known – *The Secret Diary of Adrian Mole*, and most recently appearances in series such as *Casualty*, and *The Bill*. I asked if she had found any difficulties getting work immediately after quitting *Doctor Who*.

"No, actually it helped me enormously because what I wanted to do was to get back to the stage. I found theatre companies were only too keen to employ me, *because* of the little bit of fame *Doctor Who* had brought me! The offers poured in and I went straight to the Bristol Old Vic to play Portia in *The Merchant Of Venice*."

Do fans of some of her long-term television roles still follow her around, and is she still generally remembered for her time on *Doctor Who*?

"No, only by the hard core fans. I'm sure you're well aware of the show's cult following, which follows me around and it's lovely. I don't mind at all, because there's also another contingent who know me from *Tenko*, another from *Bergerac*, and of course I've been back to The Royal Shakespeare Company twice so there's a group of hard core theatre goers who also know my work. In a way it's spread pretty much across the board. But in America I'm still very much known for *Doctor Who* and not so much for the others, even though they've been shown there."

Did Louise mind stories such as *The Talons Of Weng-Chiang* being released on video keeping, to some extent, the image of her as Leela alive? "It's a sign of the times really, isn't it. I do think that video is killing the cinema though. However I imagine it must be nice for fans of the series to be able to get good reproductions of stories."

One of the first regular television parts Louise played after *Doctor Who* was that of Dr. Ann Reynolds, an investigator of the paranormal in the BBC Scotland psychic/occult series *The Omega Factor*, which has since been shown worldwide. "I'm rather sad about that, I thought it would take off more than it did. I think the idea of it was brilliant, it was just badly organised. There were too many writers on it, and the actors were left trying to pull some kind of logic from within their characters rather than concentrating on the telling of an adventure story. I was quite sad because it ended up only getting about two and a half million viewers."

The part of Blanche in *Tenko* was next to beckon. How difficult was it to be accepted in what was a fairly heavy part, ▶

at a time when she was still quite well remembered for roaming around in animal skins killing people in *Doctor Who*?

"Not much, not really. It was the same director, Pennant Roberts, who gave me the parts of both Leela and Blanche, and I was only too pleased to get some real serious television drama." What are her feelings about leaving such roles? Just how do you make the decision to leave a series in which you have been appearing as a regular character?

"In my *Doctor Who* days I would just base it on personal instinct. Now I have two children it very much depends on them, whether I feel they need me out of work for a while, or whether I've been offered a job a bit nearer home. It's very much family first."

THEATRE vs TELEVISION

Louise has managed to fit in a lot of theatre appearances recently, working extensively with The Royal Shakespeare Company where her credits include *Romeo and Juliet, The Taming of the Shrew*, and *King Lear*. When I spoke to her she was playing the ghostly Elvira in the fiftieth anniversary production of Noel Coward's *Blithe Spirit*. (Strangely enough, the role of Elvira is one that another former *Who* companion, Katy Manning, has also played recently in Australia). What was it like working alongside the indomitable Peggy Mount who plays the outrageous Madame Arcati in the production, and who was also a 'guest star' in *The Greatest Show in the Galaxy*?

"She's wonderful. Sometimes she can be quite loud without knowing that she is. She's great, she really is, and what she doesn't know about comedy timing isn't worth knowing really."

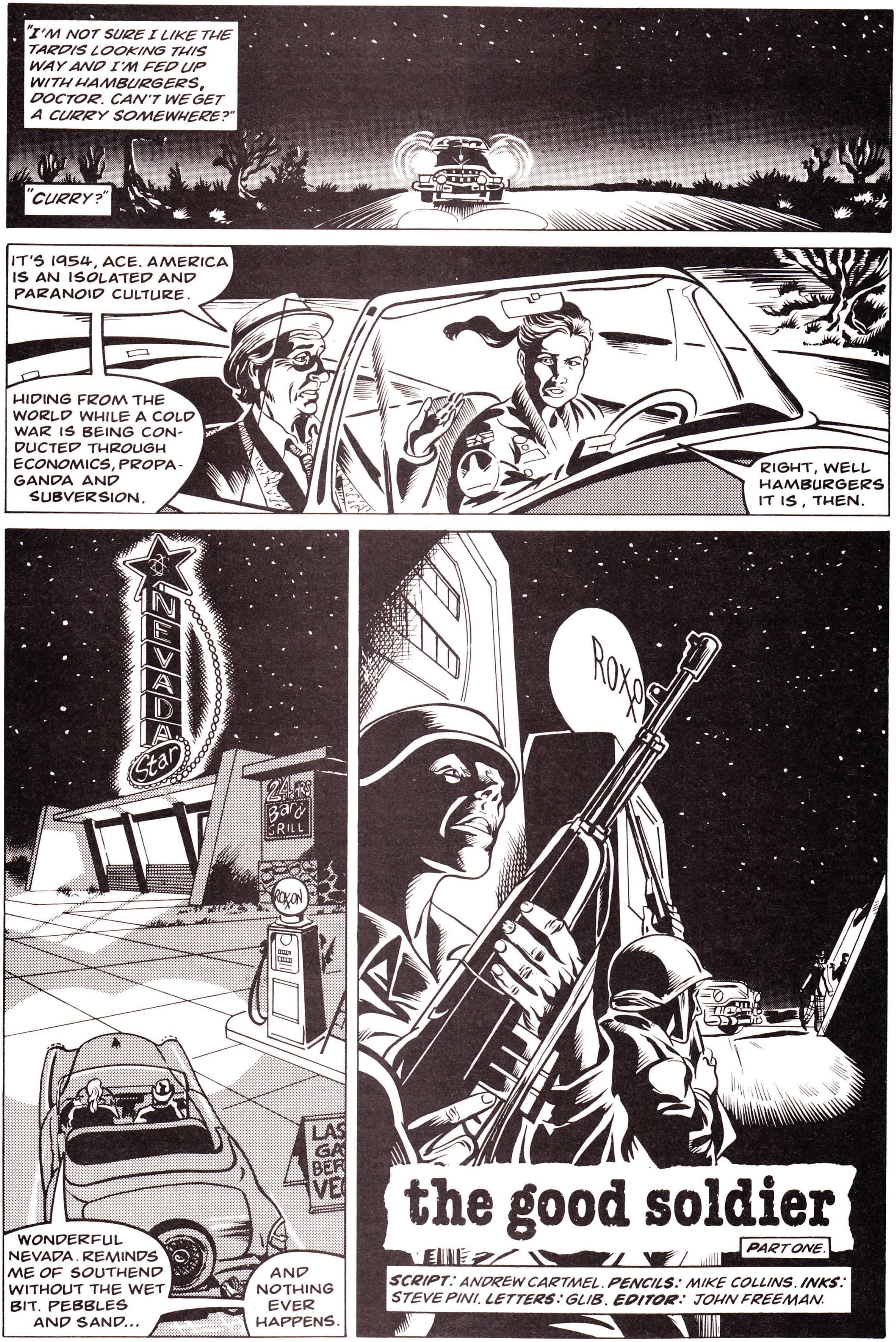
Blithe Spirit was on a national tour, and with two children I wondered how Louise coped. "Oh, I quite like it and I think they enjoy it too. They had half term with me in Sheffield, and spent three weeks on the road with me at Easter. They see it as quite an adventure." But isn't it quite exhausting for her? "Well no. I got married fairly recently and my husband is just terrific at taking over when I've had enough. That really helps a great deal."

Appearing at conventions is one aspect of fandom which many *Doctor Who* actors enjoy. Louise used to appear regularly, but hasn't done so for some time. "Not any more. I did a spate for about two years where I was doing about one every six weeks. It just exhausted me. It's not the fault of the fans but you keep getting asked the same questions at each session. It's quite hard to keep the replies fresh, so I'm giving them a rest for a while."

Despite her obvious interest in theatre work, Louise is still in great demand from television producers. "I do enjoy theatre more but I don't enjoy the pay packets! I hope to be doing a series called *The Ride*, which is a serious drama about a female cab firm, and it's been devised by the same woman who devised *Tenko*, Lavinia Warner. I think it's going to be all on film. After that I'll be doing a quite careful 'mix and match' of theatre and television work. With any luck *The Ride* will be a six months of the year job, which will allow me to do a bit of fringe work or something just to keep my hand in."

Louise Jameson today – a long way from the savage warrior image.

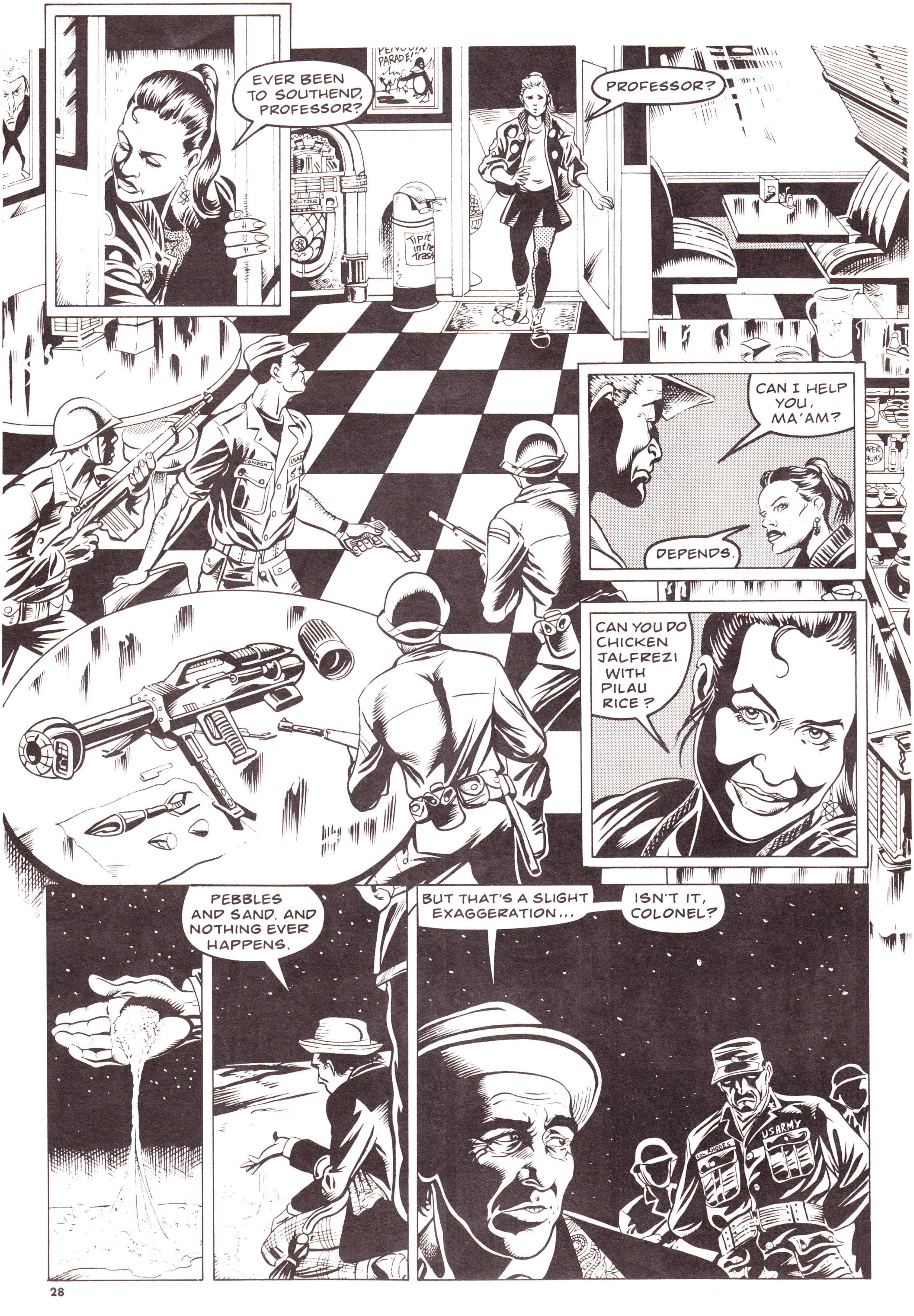
Whatever roles Louise plays in the future, it seems that she's managed to break away from any potential typecasting based on her well known television roles, no mean feat for any actor. Her success as Leela may be a thing of the past but there are some things about the role that it's not easy to forget. One last thing I had to ask was what her feelings were on being the only female *Doctor Who* companion (so far) to be turned into a Barbie doll. Laughing she recalled, "What really annoyed me about it was that I had a four and a half hour photo session just so they could get a likeness, and all they did was make the doll black, and give her blue eyes. They didn't take it from my face at all, and that figure . . . where did that figure come from?" ◆

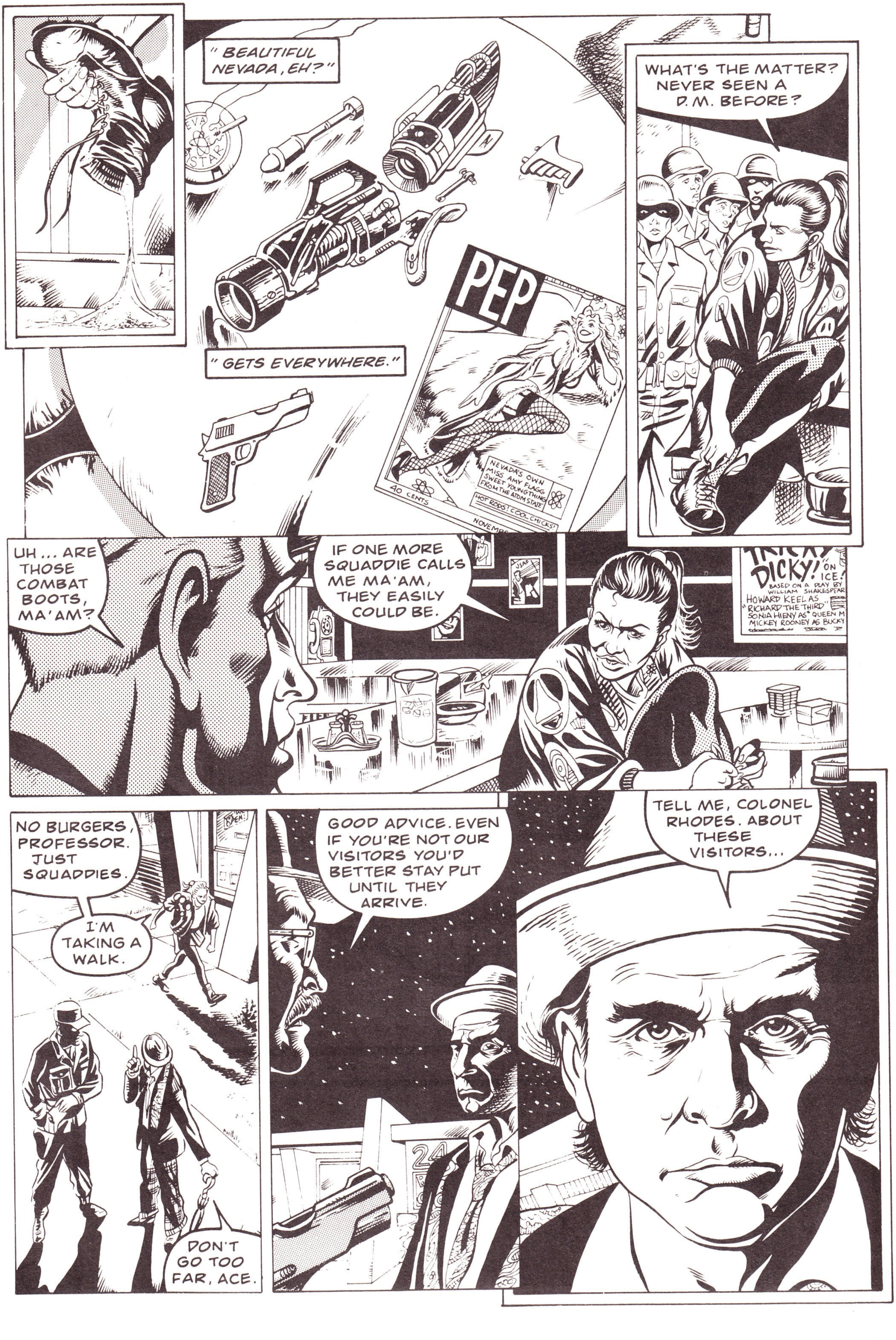

"I'M NOT SURE I LIKE THE TARDIS LOOKING THIS WAY AND I'M FED UP WITH HAMBURGERS, DOCTOR. CAN'T WE GET A CURRY SOMEWHERE?"
"CURRY?"
IT'S 1954, ACE. AMERICA IS AN ISOLATED AND PARANOID CULTURE.
HIDING FROM THE WORLD WHILE A COLD WAR IS BEING CONDUCTED THROUGH ECONOMICS, PROPAGANDA AND SUBVERSION.
RIGHT, WELL HAMBURGERS IT IS, THEN.
NEVADA
Star
24 HRS
Bar & GRILL
ROXON
WONDERFUL NEVADA. REMINDS ME OF SOUTHEND WITHOUT THE WET BIT. PEBBLES AND SAND...
AND NOTHING EVER HAPPENS.
ROXON

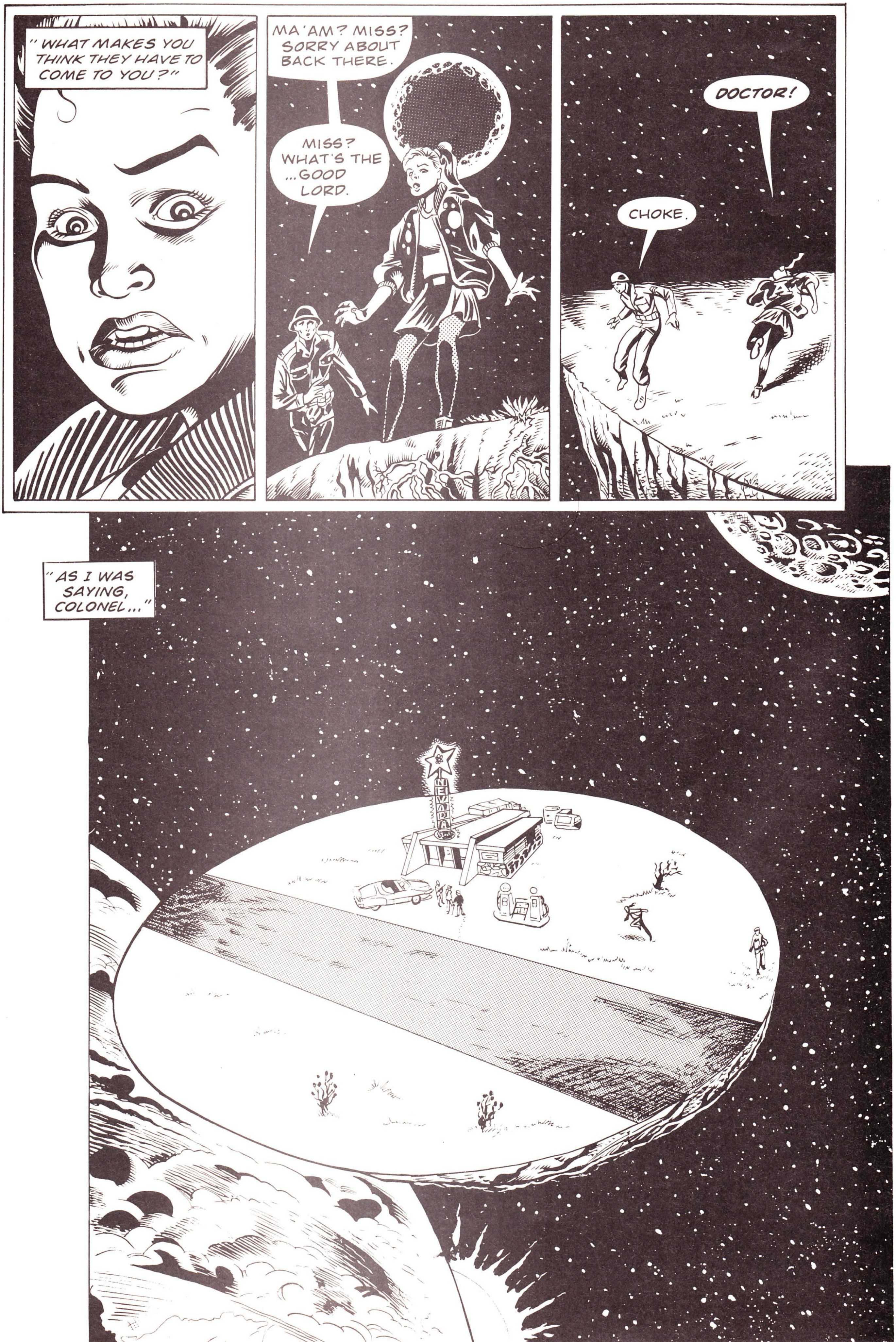
the good soldier

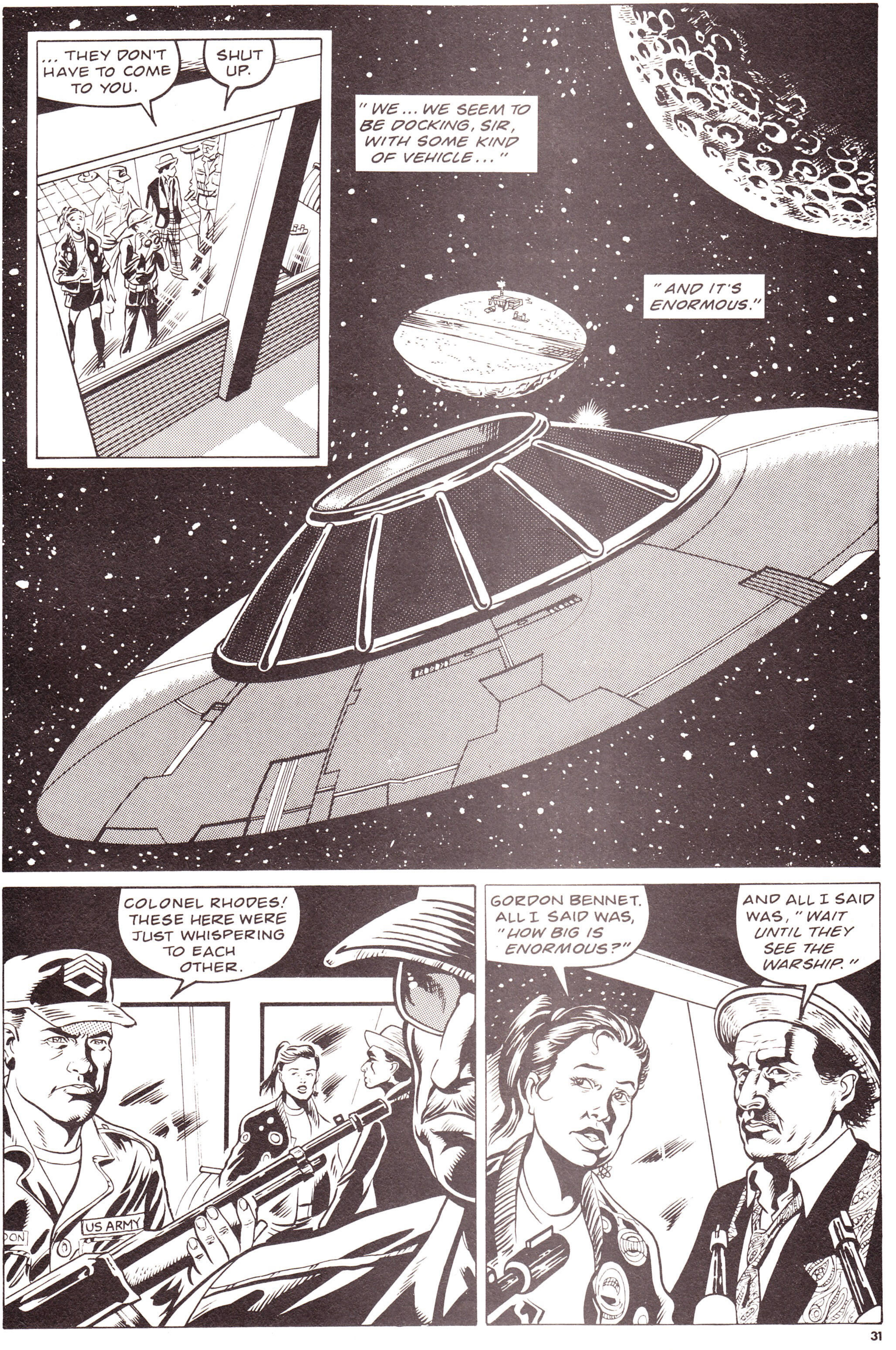
PART ONE.

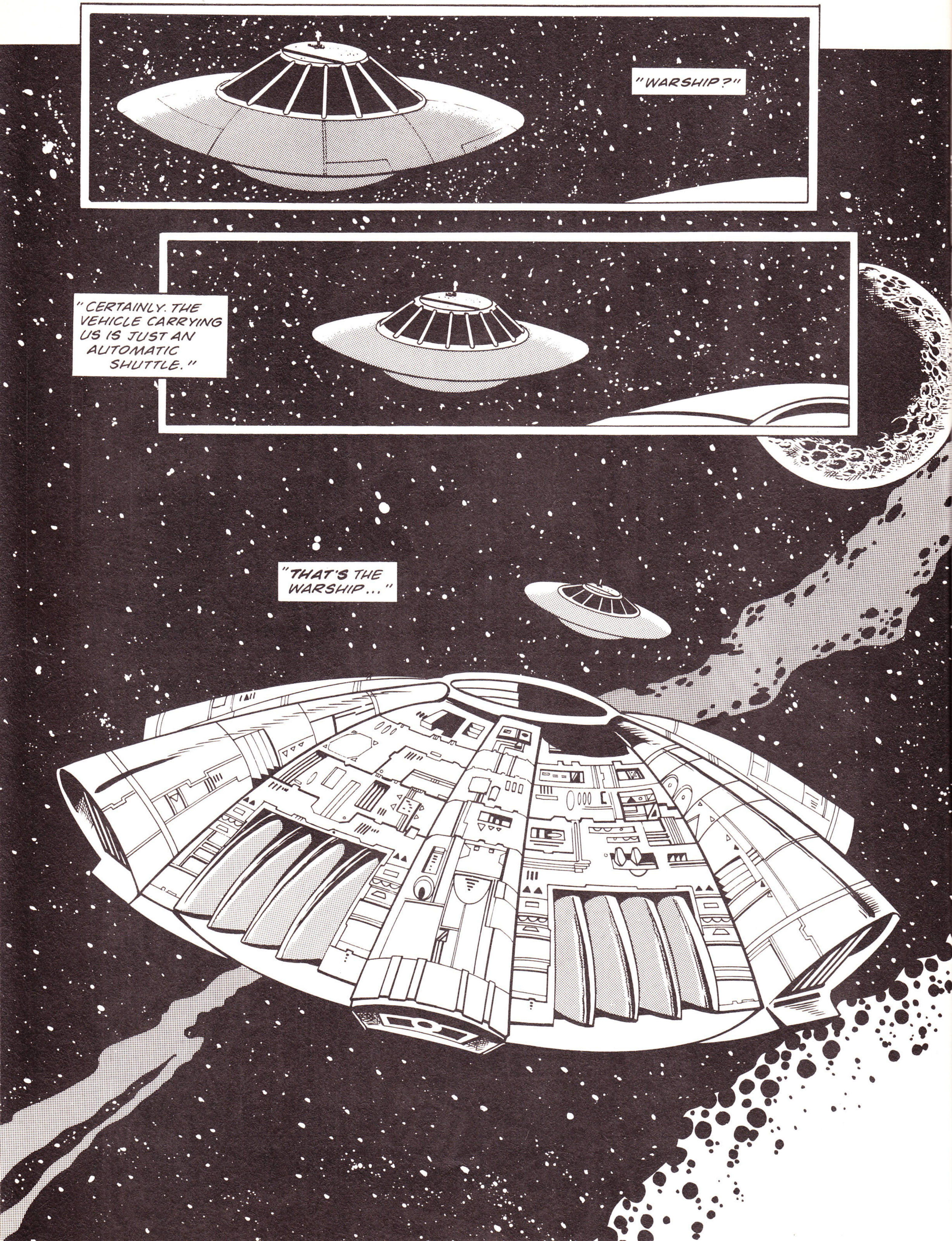
SCRIPT: ANDREW CARTMEL. PENCILS: MIKE COLLINS. INKS: STEVE PINI. LETTERS: GLIB. EDITOR: JOHN FREEMAN.

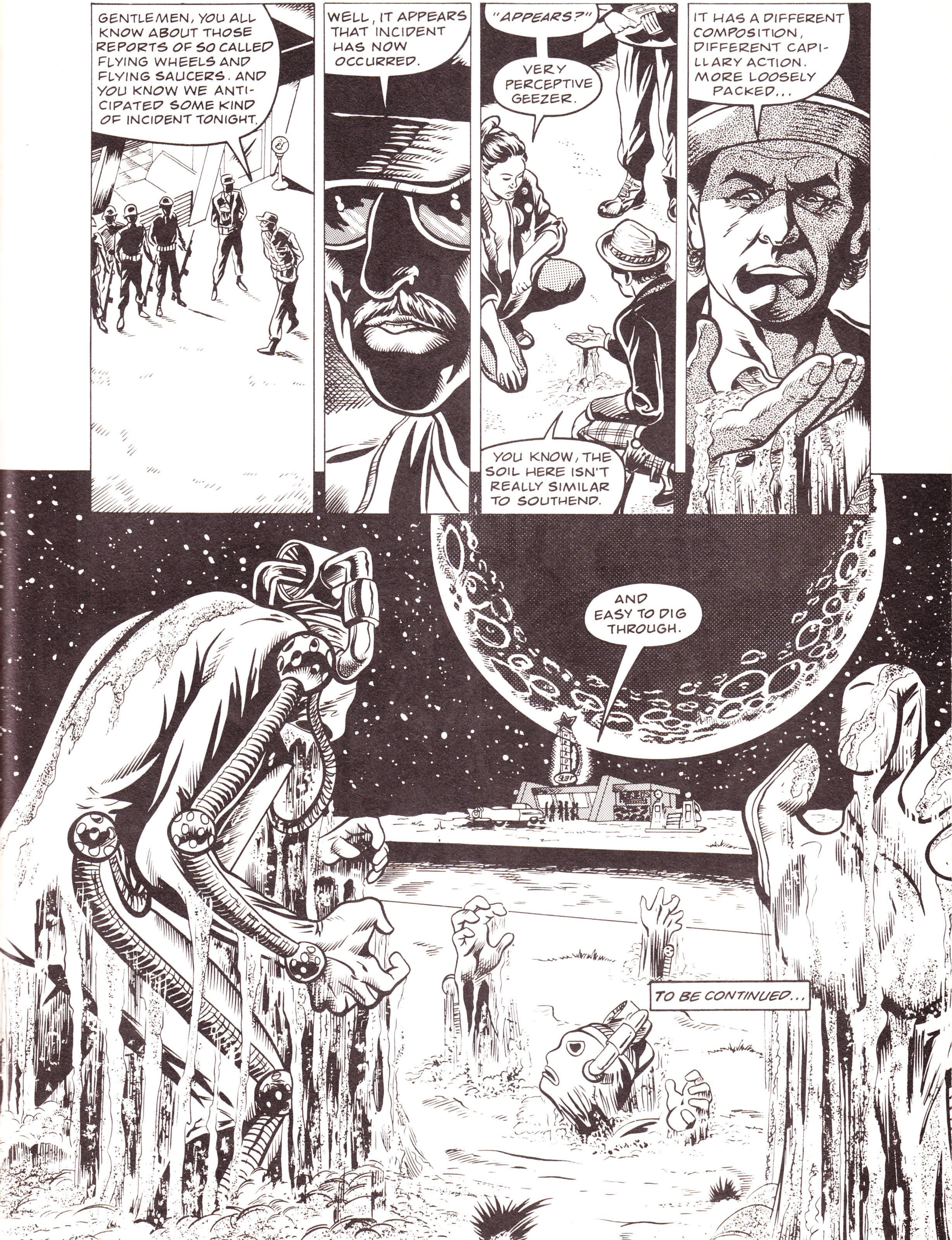

EVER BEEN TO SOUTHEND, PROFESSOR?
PENGUIN PARADE!!
WURLITZER
Tip it in the Trash
PROFESSOR?
LONDON
USARMY
CAN I HELP YOU, MA'AM?
DEPENDS.
CAN YOU DO CHICKEN JALFREZI WITH PILAU RICE?
PEBBLES AND SAND. AND NOTHING EVER HAPPENS.
BUT THAT'S A SLIGHT EXAGGERATION...
ISN'T IT, COLONEL?
COL. RHODES
USARMY


"BEAUTIFUL NEVADA, EH?"
NEVADA STAR
"GETS EVERYWHERE."
PEP
NEVADA'S OWN MISS AMY FLAGG SWEET YOUNG THING FROM THE ATOM STATE
40 CENTS
HOT RODS! COOL CHICKS!
NOVEMB
WHAT'S THE MATTER? NEVER SEEN A D.M. BEFORE?
UH... ARE THOSE COMBAT BOOTS, MA'AM?
IF ONE MORE SQUADDIE CALLS ME MA'AM, THEY EASILY COULD BE.
USAF
TRICKY DICKY! ON ICE!
BASED ON A PLAY BY WILLIAM SHAKESPEAR
HOWARD KEEL AS "RICHARD THE THIRD"
SONIA HIENY AS "QUEEN M
MICKEY ROONEY AS BUCKY
NO BURGERS, PROFESSOR. JUST SQUADDIES.
I'M TAKING A WALK.
DON'T GO TOO FAR, ACE.
GOOD ADVICE. EVEN IF YOU'RE NOT OUR VISITORS YOU'D BETTER STAY PUT UNTIL THEY ARRIVE.
24
TELL ME, COLONEL RHODES. ABOUT THESE VISITORS...


"WHAT MAKES YOU THINK THEY HAVE TO COME TO YOU?"
MA'AM? MISS? SORRY ABOUT BACK THERE.
MISS? WHAT'S THE ...GOOD LORD.
DOCTOR!
CHOKE.
"AS I WAS SAYING, COLONEL..."
NEVADA


... THEY DON'T HAVE TO COME TO YOU.
SHUT UP.
"WE ... WE SEEM TO BE DOCKING, SIR, WITH SOME KIND OF VEHICLE ..."
"AND IT'S ENORMOUS."
COLONEL RHODES! THESE HERE WERE JUST WHISPERING TO EACH OTHER.
US ARMY
DON
GORDON BENNET. ALL I SAID WAS, "HOW BIG IS ENORMOUS?"
AND ALL I SAID WAS, "WAIT UNTIL THEY SEE THE WARSHIP."


"WARSHIP?"
"CERTAINLY. THE VEHICLE CARRYING US IS JUST AN AUTOMATIC SHUTTLE."
"THAT'S THE WARSHIP..."


GENTLEMEN, YOU ALL KNOW ABOUT THOSE REPORTS OF SO CALLED FLYING WHEELS AND FLYING SAUCERS. AND YOU KNOW WE ANTICIPATED SOME KIND OF INCIDENT TONIGHT.
WELL, IT APPEARS THAT INCIDENT HAS NOW OCCURRED.
"APPEARS?"
VERY PERCEPTIVE GEEZER.
YOU KNOW, THE SOIL HERE ISN'T REALLY SIMILAR TO SOUTHEND.
IT HAS A DIFFERENT COMPOSITION, DIFFERENT CAPILLARY ACTION. MORE LOOSELY PACKED...
AND EASY TO DIG THROUGH.
TO BE CONTINUED...

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As there was no letters page in the last issue – to make room for all the TARDIS material – we've extended our pages to cover as many topics as possible.

SURPRISE DOCTOR

At last, it's all flooding back. I knew there was another Doctor between the two Bakers. What was his name? Peter Davison? Words fail me, we've actually seen something of him in your Magazine. I was beginning to think there had been six Doctors instead of the actual seven. Then there he suddenly was, on the cover of **Issue 172.** Kamelion was featured in Travelling Companions. Janet Fielding was in Who's Who. There *he* was, in Brief Encounters. Then, wait for it . . . here's the best bit! A ten page coverage of *The Awakening* (along with some excellent artwork).

The Peter Davison era is so neglected which is surprising as it's one of the best. Way back in **Issue 144's** 'Top Ten Turkeys' he was the only Doctor not to have a story featured.

Thanks for pleasing a Davison fan and I'm pleased to see plans for more recent stories to be released on video next year.

Steven Taylor,
Southwell,
Notts.

More recent stories do seem to be planned for next year, with Davison featuring high amongst stories under consideration.

BLASTING THE PAST

Oh dear, oh dear, oh dear. Gary Russell's certainly putting his head on the chopping block, isn't he? First, the infamous review of *The Krotons,* obviously one of Gary's personal favourites. Next: massacres of *Planet of Spiders* and *City of Death.*

I found the former a hugely enjoyable story with all the hallmarks of the Pertwee era thrown in for good measure. Jon as usual tightens the story's pace and helps make it a classic. I was astonished to hear Gary talk about appalling dialogue and then go on to praise some of the fiascos unfortunately linked with the late Graham Williams. Who can forget the immortal "We call it – The Pit!" from *Creature from the Pit* and the hideously dire, if I might use the phrase, *The Nightmare of Eden.* That said, I loved *City of Death* and I was surprised to find it called a "series of little sketches" since I found that for a Douglas Adams story it was quite coherent, both in 1979 and 1991.

Simon Gosney,
Shaftesbury,
Dorset

ENHANCED SILLINESS!

I take exception to comments concerning *Planet of Spiders* and *City of Death* as viable BBC Video releases. The last Pertwee story contains many great moments, such as Sarah's domination by the spider and even the regeneration scene, very understated and less pretentious than that in *Logopolis.* Yes, it does contain some dodgy dialogue and awful acting, but so what? Tune in to *Neighbours* for more of that.

City of Death is indeed stylish and a good example of late Seventies *Who.* I didn't feel that the sillyness spoilt it, indeed it enhanced it! Personally I welcome any new releases onto video.

Paul Presgrave,
Nuneaton,
Warwickshire

THE GRAND OLD MAN

It isn't often that I am in agreement with the grand old man of British fandom, Gary Russell, but I wish to express my heartfelt admiration of his opinion of the mass of artistic codswallop which calls itself *City of Death.*

All this story had going for it was the lion's share of the Season Seventeen budget and a noteworthy cast, most of whom treated the series as more of a workers' playtime than any in Seasons Twenty-Three and Twenty-Four. As a tribute to Graham Williams, this story is a complete sham, and I can do no more than agree with Mr Russell. Something of the calibre of *Image of the Fendahl* and *The Ribos Operation* should be released, particularly the latter, which is blessed with not only one of the finest scripts, but also one of the most believable cultures ever to grace the series.

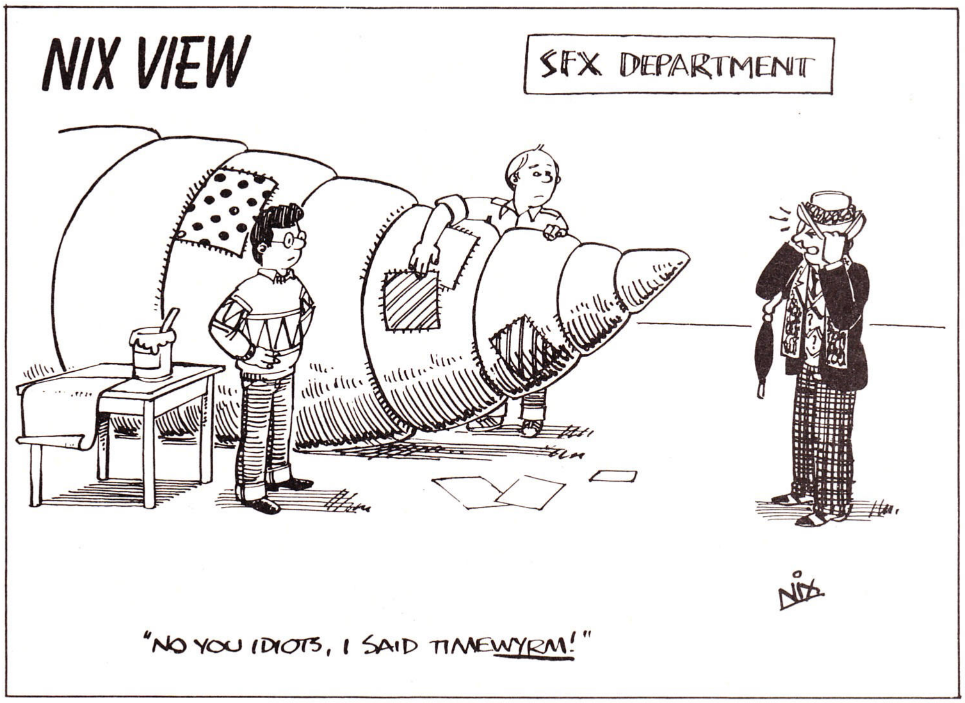
I hope *City of Death* will not be the last Graham Williams-produced story to be released on BBC Video, but next time, I hope something much more fitting, (that is anything except *Underworld* & *Horror of Fang Rock*) will be chosen as a much better example of Graham Williams' dedication and seemingly limitless artistic talent.

Gary Phillips,
Rotherham,
South Yorkshire

Plenty of furious comment from many of you on recent video reviews, with the majority of letters firmly in favour of the two releases. "What is wrong with Gary Russell?" writes **Christopher Taylor.** *"In your last issue* The Krotons *were revenged but he was just as bad with the latest releases. I now have all the* Doctor Who *videos and* City of Death *is brilliant, the best Tom Baker video out."* **Patrick McConkey** *feels some fans believe stories to be classics simply because they've only read the Target Books and not seen the transmitted story. Not every Target Book is a classic either, Patrick! To sum up, it's encouraging to see such strong opinions but remember that everyone is entitled to their own, which brings us neatly to –*

ACTIONS, NOT WORDS!

Oh dear, spare us from more ▶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Nix
"NO YOU IDIOTS, I SAID TIMEWYRM!"

whining. Why would anyone bother writing in defence of *The Krotons*? Of course Patrick Troughton and company performed well, as John Adams and Edward Parsons proclaim (**DWM 173**). But the story is really very dull, with inept victims who talk too much, and silly villains.

All the same, Gary Russell was wrong to call it the worst ever. Hartnell's *The Gunfighters* is probably that! Along with the astronauts' acting in *Death to the Daleks* and the dreadful alleged 'acting' of the Metebelis natives in *Planet of the Spiders* (absolutely right with that last, Gary!), and several other cases. So could you people who only whine shut up now? Have you ever thought that it's not Colin Baker or Sylvester McCoy who are to blame for *Doctor Who*'s situation? It's these alleged fans who accept nothing since the 1960s who have damaged it! Why do you keep watching? You only bring down the attention of the BBC – they've no doubt listened to your interminable complaints and decided that if it's that disliked, why keep it? I only went into fandom for fun, because I love the spirit of it, but have run into constant illogical screeching about "the glory days"! You people are really sick. Does no one else find incurable nostalgia incredibly boring?

It has long been my opinion that all the "elite" complainers in fandom should attempt to produce, write and act in their own series, so then they could suffer my laughing hysterically at them and ripping whatever they do to pieces. Only fair. Go on and do it – action, not whining!

Ruth Hadley
Tiburon,
CA 94920
U.S.A.

RULES AND REGULATIONS

I enjoyed the recent fanzines review but as someone interested in producing my own, how about a feature on producing one? For example, surely there's a copyright on BBC characters and on the *Doctor Who* logo itself? What rules and regulations are there regarding this form of publishing? Perhaps the do's and don't's are something your magazine could look at in the future.

Michael Crouch,
Norwich,
Norfolk

Books on self-publishing are numerous but difficult to find – try W.H. Smiths or the reference section of your local library. BBC Licensing have a set of guidelines on fanzine publishing, which are available from them at BBC Enterprises, Woodlands, 80 Wood Lane, London W12. Please enclose a large stamped addressed envelope with your enquiry.

MORE *DOCTOR WHO* ON TV

Interest in *Doctor Who* seems to be as strong as ever but if a new series is still a long way off, how about some repeats on BBC Television? They seem to be getting plenty of mileage out of the Bonhams costume auction, what with *Blue Peter* doing a piece on it and then good old Jon Pertwee laying into K9 on Gloria Hunniford's early morning show. I'd really like to see a *Seven Faces of Doctor Who* over the summer. Included in that would be *The Daleks*, some selected Troughton episodes or even *The Ice Warriors* with Frazer Hines and Deborah Watling linking the first and fourth episodes. Then one of the Master-Doctor clashes from the Pertwee days, followed up with Tom Baker's *The Hand of Fear*, perhaps, or something not out on video.

As for the later Doctors, how about *Earthshock, Vengeance on Varos* and *Survival?* It doesn't really matter what's chosen I suppose but I do wish the BBC would do more than bleat that the Doctor's going to come back. What are all these fan clubs doing? Why haven't they demonstrated outside the BBC yet?

David Green,
Truro,
Cornwall

THE FEMALE DOCTOR RETURNS?

In the absence of any action (or even sounds of inaction) from the BBC on a new season, a couple of fans chatting with me in the shop in Lancaster tried out various ideas on who the new Doctor should be, and who, if anyone, might be suitable as their companion(s).

The most intriguing suggestion they came up with was Joanna Lumley who, although on the face of it unlikely, would in fact make a sort of sense. The Doctor she would play would certainly have a unique style: not so much contemptuous of more humans' failure, as amused, at quite how much energy and effort we'd be putting into the wrong plan to deal with the wrong problem. After she decided it was important and it interested her after all, she'd identify the true problem and then settle it effortlessly and (looking back on it) permanently. Her companion could be male or female, be over-eager to start helping before the real problems were identified and also be fit (or skilled) enough to provide "muscle" when it was in fact actually required.

Another thought was Glenda Jackson. Her ability to play both the impervious and the mad compellingly, is well established: her Doctor would suffer ignorance with impatience, and fools not at all. Her companion needs to be an accomplished diplomat (no, not a foreign office bod, but a pourer of oil on troubled politicians) capable of translating Ms. Jackson – the Doctor's – terse and pithy comments into polite "suggestions". She would be performing something of a "social ombudsman's role" to those who've felt the impact of the Doctor's forceful personality.

But to my mind the best suggestion is still Kate O'Mara. Her ability to "blaze", to dominate even without speaking a word, would give us a comman-

CONTINUITY queries

Matrix Data Bank now answers hard fact queries – the problems created by story elements in the fictional Whoniverse are now being thrown open to you, the reader. Please keep any answers to the problems posed as concise as possible and send them to the usual address, marking your envelope 'Continuity Queries'. Here's the first batch of questions for you to be thinking about:

As we all know, the Time Lords are able to recognise one another even though they may be unfamiliar with each other's latest regeneration. So why does the Sixth Doctor fail to recognise himself as the Valeyard in *The Trial of a Time Lord*? Wouldn't the other Time Lords in the court also recognise him?

Phil Nelkin, London

The Cybermen have always been portrayed as emotionless and without feelings. Why then do they scream (or at least groan very loudly) as they die? This occurred in *Silver Nemesis* as well as *The Five Doctors*.

Michael Grieve,
Glengarry,
Australia

What happened to the rest of the Doctor's family if Susan is his grand-daughter? Is Susan the only relation of the Doctor that we've seen?

Rob Imes, Trenton, Michigan

Now for some answers to previous queries:

How did the Doctor know what happened to Jamie and Zoe in *The Five Doctors?*

Edward Parsons of Stourbridge states that the Doctor could not have been scooped out of time while on his way to earth after the trial. He was abducted while making a casual visit to see the Doctor and seemed in a very cheerful mood. Secondly, you will note that he had no companions with him. As there used to be at least one companion with him at all times he could not have been taken before the trial either. Edward's solution: when the Third Doctor arrived on Earth the Brigadier would naturally be curious as to how and why the Doctor changed his appearance. So the Doctor described the events of the trial to him and in turn the Brigadier, told the Second Doctor at the beginning of *The Five Doctors*. An interesting theory Edward – but was there enough time for such an account? The transfer of information between Doctors in *The Three Doctors* still seems the most 'logical' explanation.

ding Doctor the like of which we've never seen before. Her Doctor would have problems no other incarnation has had. Problems not of energising people into acting as she desires, but of having to be everywhere at once *because* of her ability to keep an eye on and intimidate people who are not in fact convinced that her plans make sense. Once her presence moves onto another location, previously enthusiastic organisers will realise (or remember) that they *don't* agree with her – and can't understand why they thought they ever did.

That O'Mara has already played the role of the Rani is not a problem, but a once-in-a-lifetime opportunity: it provides the "hook" for a story in which the Rani, unsuspecting witness to the Doctor regenerating into Kate O'Mara's Doctor, later takes advantage of this to masquerade as the new Doctor.

We couldn't work out who could cope with her as her companions – or if even the universe would be safe against her. Which gave rise to the thought that, if the suggested opening story was used, we might never be able to tell if it really was the new Doctor who'd triumphed – or the Rani!

peter pinto,
the science fiction paperbook back shop,
33 north road,
Lancaster

WE ALSO HEARD FROM. . .

Many people who responded to **Andrew Harder**'s experiences with the Dapol Daleks. Some people have had problems – particularly with the 'Pull Back Action' and fading paint – but more recent releases have been improved in these areas. "I'm a great fan of most *Doctor Who* monsters," writes **Tom Colborn** of Careby, Lincolnshire. "I have accumulated a veritable army of Dapol Ice Warriors, Cybermen and Daleks, fit to make any regeneration of the Doctor cringe and I am happy with all of them. The Dalek is reproduced with as much authentic detail as you could expect for its size." It seems the gun supplied with the Dapol Ice Warrior is their own creation by the way, Tom.

We've also had many letters about the Magazine, and some of you even like it! Seriously, comments on the lack of Nostalgia have, I think, been dealt with. Your various comments on our fiction, both text and strip, are also welcome, so keep them coming!

ADDITIONAL INPUT

Issue 172, Episode Guide: *Paradise Towers*, Parts Four and Five? Read parts Three and Four and hit Frobisher. Despite this error the number of episodes is correct – hard luck, Duncan Brownlee. The episode guide follows the pattern of previous guides and refers only to the end of each segment, not all that happened in it. We will of course be running Season Twenty-Seven as it happens.

Issue 172, Those *Radio Times*: Please note that the good old RT did not decrease in price as stated – it simply changed prices due to decimalisation (as predicted in *An Unearthly Child!*).

Issue 172, *The Awakening* Archive: The artwork credited to both David Lavelle and Richard Chalk was in fact by the latter. Our apologies to both artists for the confusion.

Issue 173, Galaxy 4 recovered: The BBC do not hold copies of episode sound. These are held in a private collection to which the BBC has access.

Issue 173, Episode Guide: *The Happiness Patrol* Part One was aired 2/11/88 and not 3/11/89.

DALEK ARMY WINNERS

Well, we certainly confused you with this one, but a big entry for this Dapol competition which we ran in **Issue 168**.

You just wanted a Mel figure, didn't you? The answers were 1) True: the Daleks' robotic enemies in *Destiny of the Daleks* were the Movellans; 2) False: Davros' main lieutenant in *Genesis of the Daleks* was Nyder. 3) True: according to legend the Daleks cannot see the colour red, as revealed by *The Dalek World Book*, written by Daleks' creator Terry Nation. Of course, it seems that from TV stories, Daleks *can* see the colour red so the legend is false! A tricky question if ever there was one . . .

Results compiled as ever by Sarah Cheesman, who's been doing quite a lot of them actually and does she get a credit?

The Dalek Army Winners: J. Armstrong, Cumbernauld, Scotland; Chris Pritchard, Llangoed, Gwynedd; and Dave Sargent, London SW16. The Louis Marx Dalek Winners were Dan Furtotte, Quebec, Canada; John Reynolds, Brentford, Middlesex; and C. Webby, Toorbul, Queensland, Australia. And those lucky Mel figure winners were Andrew Burckley, NE Alberquerque USA; Mark Davies, Swansea; Thomas Douglas, Newton Mearns, Glasgow; Jonathon D. Gray, Mirfield, West Yorks; Christy Keith, Sacremento, California USA; and A. Whitmore, Redhill, Surrey.

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EVENT TWO

Here's the second question in our three part Mega-Merchandise competition, which started last issue:

THE PRIZES

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THE NEXT FIVE WINNERS will receive copies of the videos listed above plus copies of the Marvel *Doctor Who Year Book* and a further selection of *Doctor Who* Target novels and Dapol *Doctor Who* figures.

AND FOR THE NEXT TEN WINNERS copies of the *Doctor Who Year Book*, Target novels, and other *Doctor Who* merchandise such as Fine Art Castings, Metro Music records and Mediaband photographs MUST be won!

The competition closes on October 4th 1991 – so there's plenty of time for every reader across the globe to enter!

QUESTION TWO: Name the first story to feature an on screen TARDIS dematerialisation visual effect.

Answer this question on the entry form which will be printed in the next issue, along with the final coupon. You'll need to send all three coupons in with your entry form, so be sure to keep them safe!

MEGA MERCHANDISE COMPETITION VOUCHER TWO

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DWM Issue 151: Colin Baker cover. Graham Williams interview; The Fall Guys (stuntwork in *Who*, Part 2); South West England Location Guide; Yeti feature; *The Infinity Season* text story; Dalek Continuity; Season Fourteen Episode Guide.

DWM Issue 152: Sylvester McCoy and Dalek cover; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks:* 1 comic strip; Season Fifteen Episode Guide.

DWM Issue 155: Daleks cover; Merchandise Update; Strip (comic strip feature, Part 3 – recent years); David Banks on *The Ultimate Adventure;* Ian Hogg interview: *Nemesis of the Daleks:* 4 comic strip; Season Seventeen Episode Guide.

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and poster; Barry Letts interview; Season Twenty-Six Guide (Part two, *The Curse of Fenric, Survival*); *Train-Flight:* 2 comic strip; Season Twenty-Two Episode Guide.

DWM Issue 163: *The Claws of Axos* cover; Interviews – Russell Enoch (William Russell), Terrance Dicks and Elisabeth Sladen; *Doctor Who* in New Zealand feature; *The Two Doctors* recording feature, Part One; *Teenage Kicks* text story; Longleat Exhibition feature and photographs; Season Twenty-Five Episode Guide.

DWM Issue 165: Katy Manning cover; *The Terror of the Autons* archive Part Two; Katy Manning, Video TX designer Dave Chapman interviews; Foreign Locations Guide; Strip: *Fellow Travellers:* 2.

DWM Issue 166: Nicola Bryant cover; Graham Williams tribute; ex-producer Derrick Sherwin, Nicola Bryant interviews; *Fellow Travellers:* 3; Making *Mawdryn Undead* feature.

DWM Issue 167: Fifty two page merchandise special: free Abslom Daak Flexi-Disc. *An Unearthly Child* director Waris Hussein, story musicians, books editor Peter Darvill-Evans, former *Who* licensing executive Julie Dixon interviews, plus material from Anthony Read, Lalla Ward and Mary Tamm in a sepcial tribute to former Producer Graham William's. Strip: *Darkness, Falling* by Dan Abnett, Lee Sullivan and Mark Farmer, plus the first week of our proposed *Doctor Who* newspaper strip.

DWM Issue 171: BBC Video Special plus *The Aztecs* production features, interviews with Tomek Bork and Wendy Padbury. *The Mark of Mandragora:* 3 by Abnett, Sullivan and Farmer.

DWM Issue 172: *The Awakening* archived; issue includes interview material with Barry Newbery, JN-T and Janet Fielding and writer Eric Pringle. *The Mark of Mandragora:* 4 – The Final Conflict! by Abnett, Sullivan and Farmer plus Season 24 Episode Guide.

DWM Issue 173: Interview material includes writer Graeme Curry and director Fiona Cumming *(Castrovalva, Snakedance, Planet of Fire)* plus fiction featuring Fourth Doctor and *Party Animals* strip by Russell, Collins and Pini. Season Twenty-Five Guide and more.

DWM Issue 174: Fifty-two page TARDIS Special containing a complete listing of its journies, console schematics, interview material on its original design, *The Edge of Destruction* archive, *The Three Doctors* Nostalgia piece and a comic strip, *The Chameleon Factor,* featuring a cameo appearance by the Second Doctor from Cornell, Sullivan and Farmer. Includes giant Peter Davison poster by Alister Pearson.

DWM Issue 175: Virgin's *New Adventures* previewed, with introduction by John Peel and illustrations by Paul Vyse. Plus interviews with James Ellis and Louise Jameson, Longleat Exhibition feature and Part One of *The Good Soldier* by Cartmel, Collins and Pini.

NOW AVAILABLE: *VOYAGER* GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. Mail order £6.00 UK and £8.00 overseas orders.

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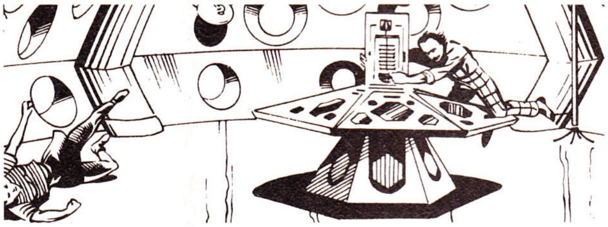
Issue 175

FASTER THAN A CHESS MOVE FROM K9 . . .



NEXT ISSUE: It's taken hours of data processing but the full results of the **DWM** survey appear, with interview comments from winners – and perhaps even some losers . . . Plus a full guide to the **W.H. Allen books;** Kev F. and Steve Noble examine stories that never made it to the screen; a final update on TARDIS journeys to date; Collector's Corner and the Cybermen take the comic strip by storm! That's all in **Issue 176,** on sale 11th July 1991. Don't miss out!

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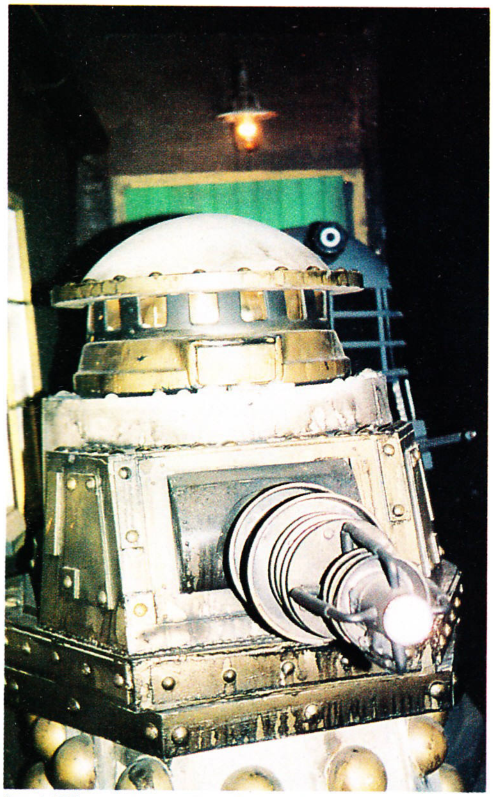


Special Weapons Dalek. Photo © Philip Newman.

The Visitation revisited at Longleat. Photo © Philip Newman.

LONGLEAT LEGENDS

Philip Newman reports on the 1991 *Doctor Who* Exhibition and John Nathan-Turner talks to the man behind its long running success. . .

1991: a year in which *Doctor Who* has been conspicuous by its absence from British television. How ironic it now seems that an Exhibition, which, in the days of twenty-six episode seasons would receive only the most cursory of on-screen mentions, should today be the only remaining showcase of the heritage of the world's longest-running science-fiction series.

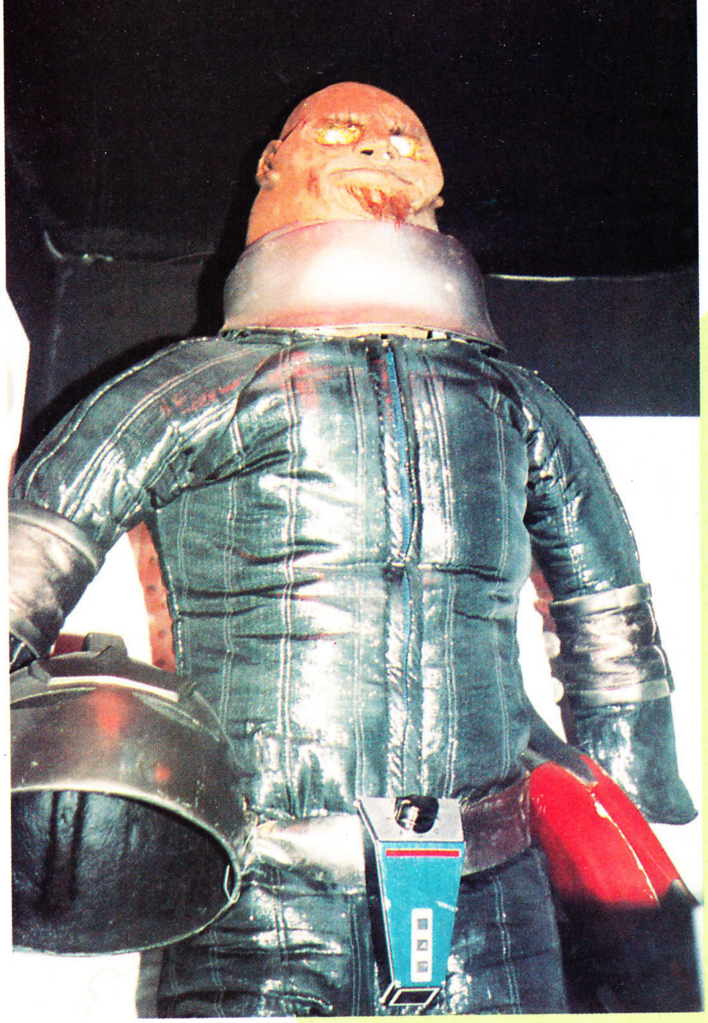
Yet in spite of this somewhat unenviable mantle, the Longleat House *Doctor Who* Exhibition continues to present that heritage in an imaginative, enjoyable, and often innovative way.

Although the planned extension to the complex (see **DWM 163**) has had to be postponed due to the continuing uncertainty over the programme's future, this year's Exhibition does mark something of an achievement for the team from M&J Media Ventures. Although designer Martin Wilkie had the problem of no essentially "new" items to use, he succeeded in redressing (to varying degrees) no fewer than twelve of the thirteen main display areas. No mean feat!

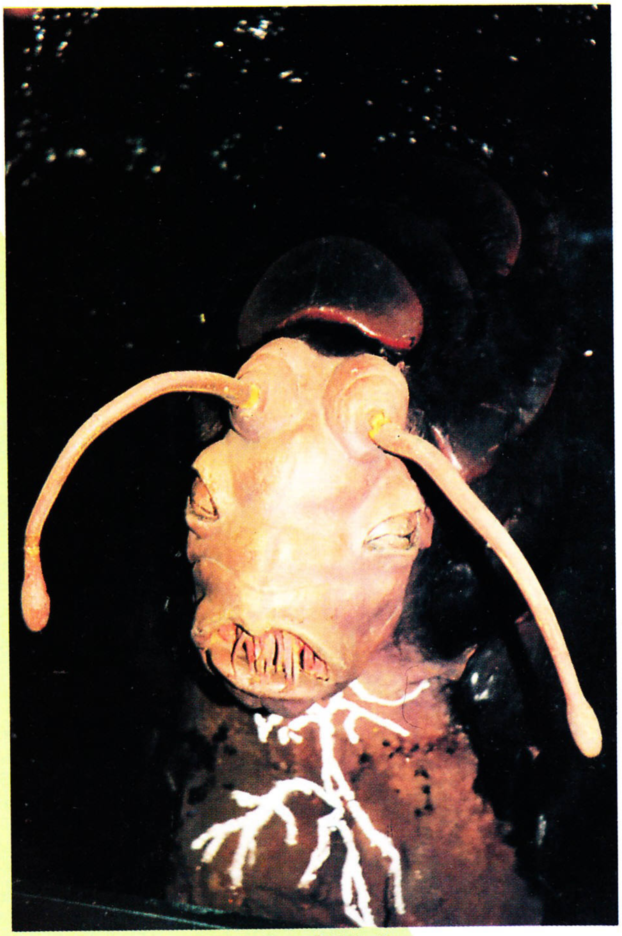
The first of these sees the welcome return of a character whose absence from the 1990 Exhibition provoked a storm of protest. Yes, K-9 is back! Trundling back and forth, his probe extending in the hope of finding "sufficient data", and bathed intermittently in red and white light, K-9's reappearance at Longleat is made all the more impressive by the fact that he's now positioned at eye-level, enabling him to greet his visitors head-on.

The next display was to have featured Mordred and The Destroyer from *Battlefield*. The unavailability of the latter resulted in a cunning re-dressing as a barn to herald the return of the Terileptil Leader and his beautifully constructed Android from the 1982 adventure, *The Visitation*. Considering their age, these two exhibits still look quite stunning – particularly the Android, resplendent in its colourful, jewelled livery. Those of you with a less fragile disposition may wish to take a closer look at the Terileptil's head before moving on to the next set – its mouth is lined with real, yellowing teeth!

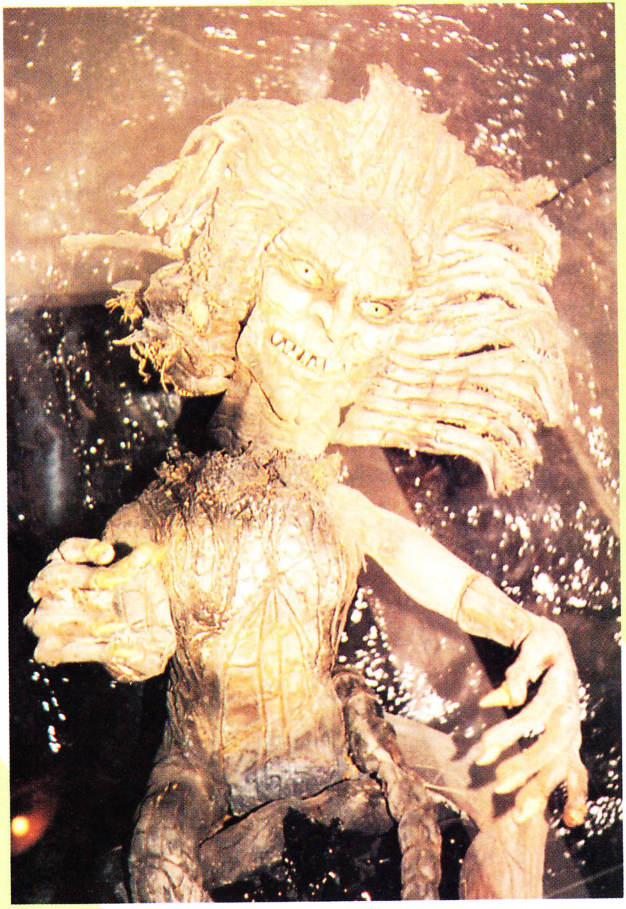
The first of this year's "pro-active"



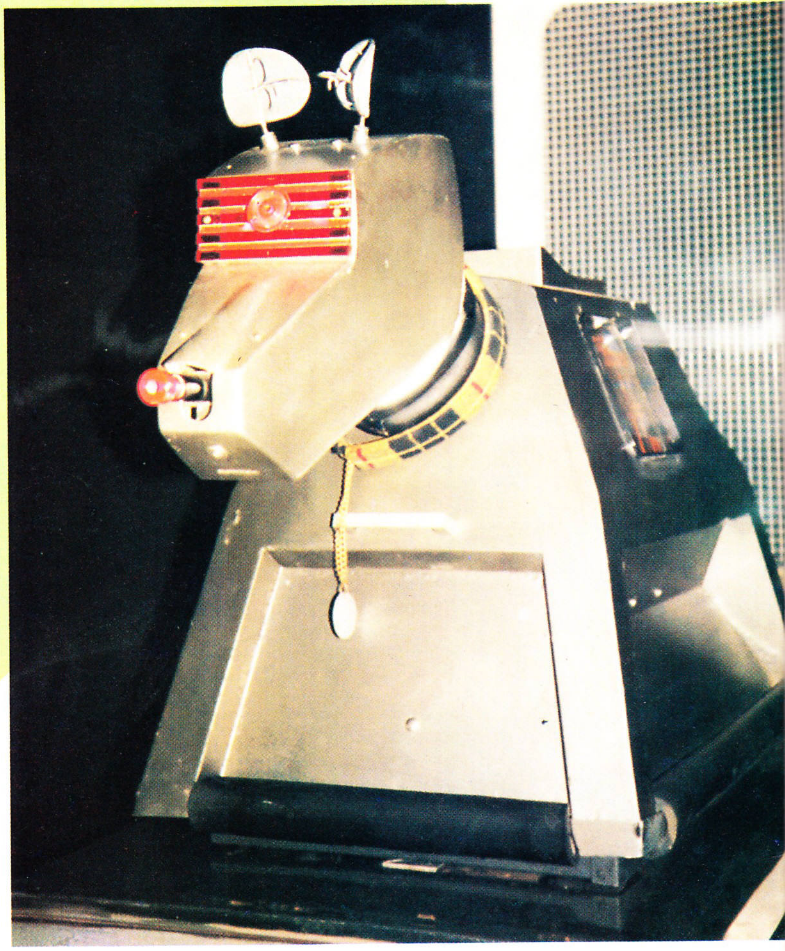
Sontaran. Photo © Philip Newman.



A Tractator looms from the dark. Photo © Philip Newman.



The Malus survived *The Awakening* after all – only to be entombed behind glass for record numbers of visistors to the exhibition this year. Photo © Philip Newman.



K9 on patrol. Photo © Philip Newman.

displays is next and it is dominated, once again, by the presence of the Cybermen, those awesome silver giants from the Twenty-Fifth Anniversary story, *Silver Nemesis*. However, despite the presence of the newly-installed Cyberscope, the Nemesis Statue has departed, leaving two destroyed Cybermen, one gushing lumpy green froth, in her wake. . .

It's been quite a while since the Sontarans last paid a visit to Longleat – hardly surprising when you bear in mind that when they did, one of them, literally, lost its head! – so it's great to see the sole survivor (Varl, from *The Two Doctors*) in residence in the slot previously occupied by Kane. Like its predecessor the Sontaran can be animated: press the button and it will turn its head, its eyes burning a fierce amber.

Continuing round the corner, you'll pass the set-pieces from *Survival* (which have been slightly modified to instil an even greater sense of depth to an already life-like scenario), *The Happiness Patrol* and *The Curse of Fenric* (where the Haemovores have been re-positioned to appear even more unfriendly!), before coming eye-to-feeler with two Tractators who have burrowed their way into the Exhibition following the Yeti's retirement to pastures new (in Tibet?). Judging by their appearance here, in the shiny, black-walled tunnels of Frontios, it's difficult to understand why these creatures made only a limited impact on screen, because they really do look quite outstanding. Perhaps it was just a question of mobility.

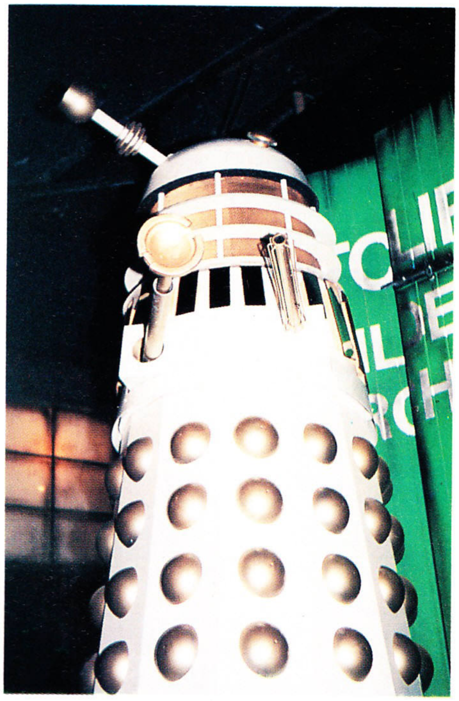


Photo © Philip Newman.

With your journey along the main corridor complete, the next stop is the TARDIS Control Room, where a host of new exhibits await. The first, replacing the Gastropod, is the smaller version of the evil Malus from *The Awakening*. The next showcase, however, chronicles the first meeting, since their mutual demise in *Dragonfire*, of two characters who should have gone on display together back in 1988! Here, framed against the

No dummy

John Nathan-Turner talks to the man behind the *Doctor Who* exhibition eighteen year success story

"In the middle of the exhibit was a hint of *Doctor Who*. A little of a TARDIS, a few Daleks and a couple of monsters. Everyone gathered around it, everyone talked about it; Terry and I looked at each other and I said 'We're onto a winner here'."

In our occasional series of 'unsung heroes' this month I talk to Lorne Martin whose name has been inextricably linked with *Doctor Who* exhibitions since their inception. Lorne, who is Chief Executive of M and J Media Adventures Ltd., his own company for the last two and a half years, which presents exhibitions for BBC Enterprises among other clients, began his career at the BBC in 1964 as a clerk in General Registry after being educated in London.

"After a while I moved to the Presentation department, first as a Clerk and then as Research Assistant, scheduling Trade Test Films in colour during the day. In 1971 I moved to the newly-created Exhibitions department, headed by Terry Sampson. BBC Enterprises were thrilled with the reception that *The Six Wives of Henry VIII* exhibition had received at the Victoria and Albert Museum in London, I started there almost at the beginning. We had similar success with *Elizabeth R*, and then I first encountered the Doctor, or more accurately his enemies."

Lorne, Terry and their small team organised a Visual Effects exhibition at London's Science Museum, which was hugely popular, but one section attracted most public attention . . . no need to say what it was! "The exhibit had sets, so obviously the Design department got involved too; there was an old water-mill, models etc. but seeing *Doctor Who*'s monsters in the flesh for the first time ended up the most popular part of the show. We moved the whole exhibit to Middlesborough, while we set about approaching venues for a *Doctor Who*-only exhibition."

In many ways, Longleat House, Warminster was an obvious choice, as Lorne and Terry, affectionately known as 'The Broker's Man', had a good rapport with Lord Bath, Lord Christopher and their staff thanks to a successful costume exhibition at the house. "Our first *Doctor Who* exhibition was very small. It was housed in the same building as now, but without the extension. There were a few monsters, a TARDIS control console and a Lunar Rover, a visual effects scale model of the vehicle that had been driven on the moon".

Nevertheless, it was a success and Lorne and the team extended the exhibition area and added more monster exhibits. "Before we knew what has happening, we had so many exhibits, we started looking for a second exhibition site. Blackpool was an ideal choice; especially as the holiday season was always extended because of the world-famous illuminations. From a commercial point of view, it was very attractive." The exhibition was much sought after and many, many sites wanted the attraction but the Broker's Men were adamant that they wanted the exhibition housed on Blackpool's Golden Mile. Lorne explains "Remember in those days, there were no Theme Parks in this country; no Thorpe Park, no Chessington World of Adventures, etc., but the Golden Mile attracted endless crowds. At the time it was almost certainly the largest area of amusements and attractions in the United Kingdom, and we wanted *Doctor Who* to be right in the middle of it!"

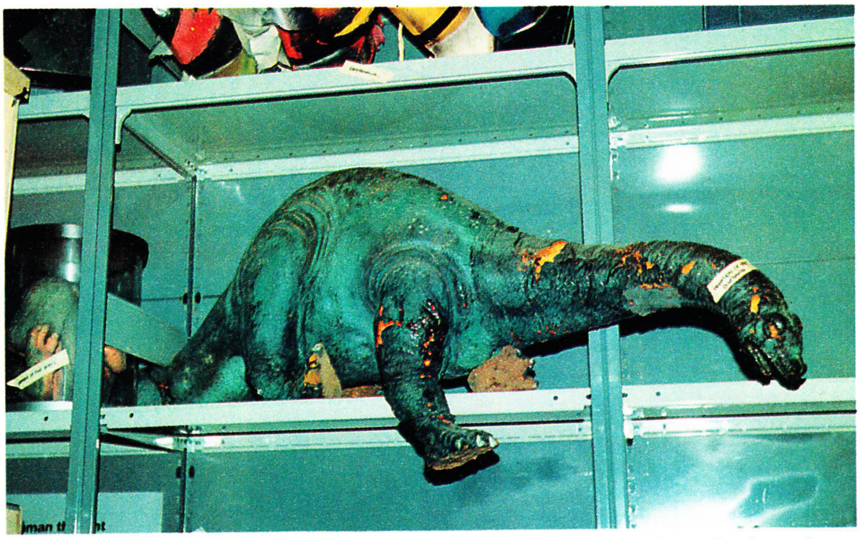
It was an instant success and stayed on the same site for over twelve years, frozen wastes of the planet Svartos, are Kane and his mysterious jailer, the Bio-Mechanoid. Interestingly, it was the reluctance of the BBC Visual Effects Department to part with the latter that caused its arrival at Longleat to be so delayed. Examining close-up the tall, almost regal form of the purple-hued creature, with its disproportionately large head, it's not hard to see why!

Whenever a prop or costume is removed from the Exhibition, it is sent back to a large, dedicated warehouse in London for storage. Naturally over the years a lot of things have been lost, become separated, or simply fallen to pieces, but the remaining items have stayed on the shelves, gathering dust . . . until now. The departure of the *Greatest Show* clowns left a gap which has been filled by one of the most unusual displays Longleat has ever witnessed: a three-walled structure, lined with shelves crammed full of odd heads, weapons, props and models, some of which have never been on show before. In particular, look out for the Bus Conductor's head from *Greatest Show*, the Lion mask from *The Masque of Mandragora*, the head of the Nucleus from *The Invisible Enemy*, and, taking pride of place above the portal at the rear of the set, the Brontosaurus from *Invasion of the Dinosaurs*. But that's not all. In the centre of the display area are six tailor's dummies sporting the costumes of the Fourth, Sixth, and Seventh Doctors, Sarah-Jane's outfit from *The Five Doctors*, a Time Lord robe, and the Master's wonderful costume from *Survival* respectively. Other oddments draped around the set include the Master's original silver-braided coat, the Sixth Doctor's trousers, and the Third Doctor's red velvet jacket from *The Three Doctors*. Quite a collection – and certainly one that will keep you puzzling for ages! As for the "strange matter" of the Fourth Doctor's outfit . . . well, that would be telling!

Once you've managed to identify every last item in the TARDIS store, don't forget to take a look at the cameo from *Remembrance of the Daleks* (which now includes the Special Weapons Dalek), or the new display featuring one of the Husks from *Ghost Light*, before leaving the Exhibition to make your way to the Super Shop, situated in the old Stables. Here, as ever, you'll find the Celestial Storeroom, an assortment of robots, and a shop stacked full of the latest merchandise, manned by everyone's favourite "TARDIS Commander", Irene!

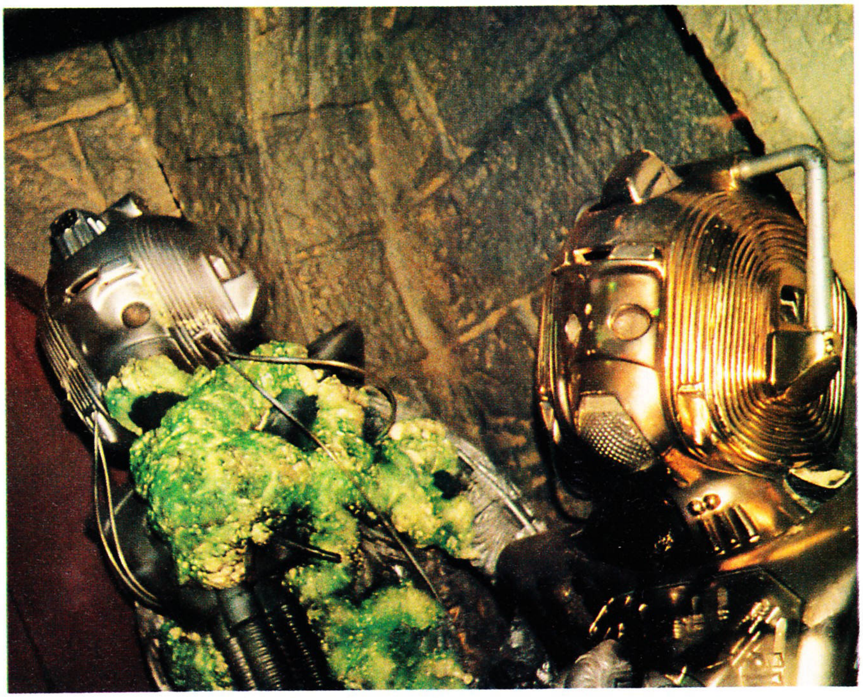
The 1991 *Doctor Who* Exhibition is open now until the end of October. Entrance fee: £1. Remember, it's the only one of its kind in the world – so give it your support! ◆

Doctor Who at Longleat
Organiser: Lorne Martin, M&J Media Ventures Ltd.
Designer: Martin Wilkie, The Design Studio.
Animation: Tony Oxley.
Sets: Decor & Display.
Installation: Longleat House.
Electrical Installation: Graham Jenkins.
Technical Information: Neil P. Whipman.



The Brontosaurus from *Invasion of the Dinosaurs* at the BBC Store, before it was taken to Longleat to form part of the 'Bits and Bobs' display.

The 'Bits and Bob' display. Photo © Philip Newman.



Cybermen suffer for their art. Photo © Philip Newman.

enterprises
EXHIBITION

DOCTOR WHO EXHIBITION
DEFY THE DALEKS
VISIT THE TARDIS
CAFETERIA
BINGO
WHAT WILL YOU DO WITH JESUS?

Tom Baker signs autographs at the entrance to the old Blackpool exhibition. Photo © BBC.

updated annually with a season that ran from Easter to the end of October, or occasionally to the beginning of November. "Our relationship with the dignitaries of Blackpool, and especially the Town Council, was excellent and our involvement with Blackpool events was mutually beneficial. One year Tom Baker turned on the illuminations with great success."

Lorne and Terry pulled out of the Blackpool exhibition in October 1985 for commercial reasons but Lorne added intriguingly "Blackpool is still an exhibition possibility for the future."

I wondered what the main problems with organising an exhibition were. Lorne responded immediately. . . "Keeping it clean and maintenance; originally at Blackpool the exhibits were housed behind glass panels, rather than being totally surrounded like shop windows, but visitors used to throw things at the monsters; sweets, coke cans etc. One year 'Green Slime' was all the rage and buckets of the stuff found their way all over the monsters and it was extremely difficult to clean it off. Also at first there was a great deal of damage; masses of 'bits' were ruined or stolen, so, for cleanliness and security, we installed the shop-window style viewing technique, though, even then, plastic buttons that animated some of the exhibits were stolen! Where possible we try to keep the exhibition up-to-scratch; sometimes items don't animate, as we're simply waiting for spares and it really does require a constant cleaning operation."

When I was the Producer of *Doctor Who*, I received many requests to borrow costumes, or more often, monsters; for extremely worthy charitable causes, many for local garden parties, summer fayres and conventions. These were generally passed on to Lorne and we would discuss each request on its merits. However, more often than not, we had to say 'no'. "Most of our good stock is always on exhibition and some exhibits may be being refurbished which is extremely expensive. Also, people should bear in mind that transportation costs are expensive too. In the past when we have lent items of stock, they have been returned damaged and usually missing one one or two pieces. Then in order to re-exhibit or return them to the studio for a 're-call' means spending more money. Of course many latex suit monsters have simply rotted with age. When all is said and done, they are made to last a few weeks, not a few years.

"I adore young children but it's hard to watch *Doctor Who* exhibits being climbed over and bashed in a mock fight. It makes me wince. As you know, people write to us, saying they'd like to borrow an old monster and it doesn't matter how tatty and the BBC has to say 'no'. You musn't forget that the creators of the costumes are professionals, and if something is loaned looking less than perfect, it is a reflection on those professionals and quite rightly they will complain."

I know that even now the deadly Daleks are still the most popular exhibits in *Doctor Who* Exhibitions, but I wondered about other popular foes. "For some years, the policy was to use only currently-screened monsters plus the Daleks who were residents, so, in a way it was difficult to assess. However, as we encompassed monsters past and present, popularity stakes do reveal themselves." Cybermen, Sea Devils, Ice Warriors and Yeti top the list alongside the Nation-Creations. K9 features highly, too. "K9's instruction not to smoke in the exhibition was more effective than a Dalek, we found." Lorne (a non-smoker) added.

Longleat House was, of course, also the site of the BBC Enterprises Twentieth Anniversary Event in early 1983. Lorne and I were heavily involved in the project and I wondered how Lorne felt, eight years later, about the event. "Its main problem, as an event, was that it was too successful. too many people turned up and we never ever thought that people would come from so far away. It's easy with hindsight to identify areas that could have made it better. Being twenty times larger would have helped! It could have covered the entire Longleat Estate, but I still don't think people would have seen everything they wanted. If it had been there for a week, which it couldn't, it would have been better. Nevertheless I'm glad we did it." And so am I.

Lorne's company is busy with several other non-*Doctor Who* projects, including a substantial *Postman Pat* touring exhibition, but I asked him for his favourite memory of his association with the good Doctor so far.

Lorne smiled. "Well, part of my involvement with *Doctor Who* meant arranging personal appearances by the actors who played the Doctor, and indeed, many of the companions, in order to publicise the Exhibitions and the programme. I remember Tom Baker had been up in Blackpool, doing just such a P.A. and he asked if I'd drive him to Liverpool on the way back to do a radio interview and visit the big Children's Hospital there, Liverpool was Tom's home town, of course, and we wanted to make this big entrance into the hospital. We eventually found the hospital with a huge crowd outside: Doctors, nurses, patients, shoppers all waiting for Tom, and I went down a one-way street, so we ended up un-spectacularly reversing up to the Hospital entrance, with the crowd all looking the wrong way!"

◆

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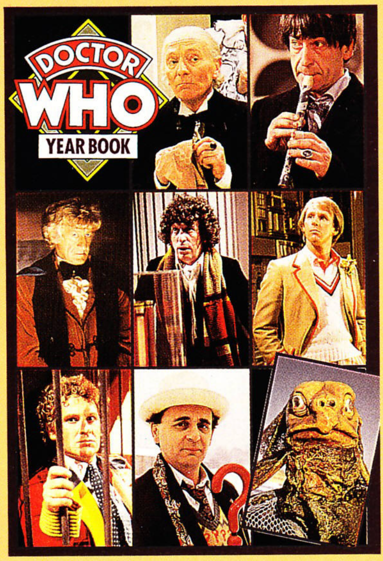

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